

Introducing a post-war marvel of the music world, completely revolutionizing the old type metronome ...

... Metronoma...



-never needs winding! no spring . . . just plug in and it will run forever

-never slows down! no running down . . . precision beat perpetually

-never wears down! no moving parts...no motor...no gears...no oiling

absolutelu unique!

has a flash-beat signal a visual beat synchronized with an audible beat

adjusts louder or softer to any degree. Tone adjusts also: sharp to mellow

DIALS the tempo easily the whole range from 40 to 208 beats per minute

precision! in ANY position doesn't need flat surface. Precision at any angle

HANDSOME CABINET ... REAL MAHOGANY FINISH \$1600 A LIFETIME PRECISION INSTRUMENT . . . Fully Guaranteed

G. SCHIRMER, inc.

3 East 43rd St., New York 17, N.Y.

AVAILABLE AT YOUR LOCAL DEALER

a product of CRYSTAL RESEARCH LABORATORIES, HARTFORD, CONN.

A Well-Established Success

Thousands of Young Piano Beginners Have Gained a Happy Start in Music With This Book-



MUSIC PLAY FOR EVERY DAY

... is distinctively original in its entire make-up and presentation. It has an irresistible appeal to young folks 5 to 8 years of age. It capitalizes the sound pedagogic principle: "The pupil's progress is in proportion to his interest."

-NOTE THESE POINTS -

1. Direct appeal to pupil. The child, not the teacher, is addressed in all of the text.

2. The text is in the simplest, shortest words, approved by experts for the child's vocabulary (not

3. The step-wise grading insures complete understanding and regular progress.

4. The book is a book of fresh ideas, new and impressive ways of awakening the child's interest. 5. There are nearly one hundred charming pictorial illustrations.

Now note values are clearly viewalled, diffusiration in book is three times this size.

6. There are twelve "cutout" portraits of great 7. There are sixty-five delightful juvenile pieces. classic and modern, including pieces from Haydn, Verdi, Schumann, Bach, Handel, Mozart, Wagner, Mendelssohn, Schubert, Brahms, Beethoven, Chopin

9. There is an excellent 36 note piano keyboard

10. There is an altogether ingenious method of "counters" for teaching the notes.

11. There is a guide to teachers in the back of

"Music Play for Every Day" and its sequel "HAPPY DAYS IN MUSIC PLAY" are self explanatory. They require no expensive "teacher's course" in order to understand them. They make every lesson a joy for the teacher and the pupil.

These Remarkable Books Are Published in Two Ways

EACH VOLUME COMPLETE at \$1.25 each (The editions in parts are ideal for class use)

Any Active Teacher May Have These Books, Which Have Delighted Thousands of Teachers and Pupils, For Inspection at Home "On Sale."

EACH VOLUME IN FOUR PARTS at 40¢ each

THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILA. 1, PA

MUSIC PUBLISHERS, DEALERS AND IMPORTERS WORLD'S LARGEST STOCK OF MUSIC OF ALL PUBLISHERS

THE REGIONAL AUDITIONS in the first annual piano contest of the Rachmaninoff Fund are proceeding with interesting results. The judges of the Boston and the Chicago auditions declined to name a contestant as worthy of the finals to be held in April in New York City. The auditions for the Philadelphia region, which were held in November, produced Gary Graffman, a graduate of the Curtis Institute of Music, Philadelphia, as the winner, with Ruth Geiger of New York, winning second place and Joseph Battista of Philadelphia, taking third honors.

DR. ARTUR RODZIN-SKI, musical director of the New York Philharmonic-Symphony Orchestra, is on a tenweek leave of absence, during which time he is appearing as guest conductor of a number of orchestras in Europe, including those in Brus-



LEOPOLD

sels, Paris, Copenhagen, London, Edinburgh and Glasgow. In his absence, four season in November, gave, in Montreal conductors will take over the on December 4, what was believed to directorship of the Philharmonic-Sym- be the Canadian premiere of Strauss' Stokowski, Charles Muench, and Bruno York season, the company presented on November 13.

third member being the distinguished company. A spring season of four weeks French 'cellist, Pierre Fournier. The new is planned, during which two new works School of Music. group has been engaged to appear at the will be introduced. International Festival in Edinburgh next August, following which they will play six concerts in London under the auspices

ica of his Peacock Variations (based on a voices was featured. Hungarian folksong.) On December 8 he appeared as guest conductor of the Dallas (Texas) Symphony Orchestra, Early in

MANUEL ROSENTHAL, French composer, well known in his native country, was a guest conductor with the New York Philharmonic-Symphony Orchestra on December 5 and 6 when his new work. St. George's Eniscopal "La Fête du Vin." was introduced. In November the Philadelphia Orchestra gave a first performance of his choral setting of Manuel Roland's "St. Francis he is equally famous of Assisi.'

olin virtuoso, received the honorary de- George's Church was a yearly event that gree of Doctor of Music from the New attracted thousands of music lovers. York College of Music on November 5.

endorsement of the principles for which servatorium of Music. the United Nations stand. Based on the premise that music speaks a universal



to speak in a common language.

THE NEW YORK CITY OPERA COM-PANY, following the close of its autumn thirteen operas, during which thirteen new artists made their debuts. Also, there JOSEPH SZIGETI, violinist, and Artur was the same number of appearances in

a musical Christmas celebration which included a daily schedule of three pro-ZOLTÁN KODÁLY, distinguished Hun- grams for the ten days preceding Degarian composer, appeared as guest con- cember 25. Choirs, choruses, and other ductor of the Philadelphia Orchestra in musical groups participated, culminating November, when he directed that group in a coast to coast broadcast on Christin the first concert performance in Amer- mas Eve, in which a choir of a thousand

EARL HOFFMAN, Chicago composer, was the winner of the \$1,000 George November his "Hary Janos" suite was Lytton Memorial Award for the best mugiven a superlative performance by the sical composition based on a State Street New York Philharmonic-Symphony Or- theme, Mr. Hoffman's winning composi-

HARRY THACKER BURLEIGH, highly gifted Negro composer and singer, for fifty-two years baritone soloist at Church in New York City, has retired. Widely known as a composer, for his arrangements of

Negro spirituals. Beginning in 1923, the JASCHA HEIFETZ, world renowned vi- annual service of Negro spirituals at St.

EUGENE GOOSSENS, since 1931 conduc-

phony No. 2 by Douglas Moore, and compositions by Samuel Barber, David Diamond, Alan Shulman, Arthur Bliss, Robert Ward, and Paul Creston.

THE BALTIMORE SYMPHONY Orchestra, under the direction of Reginald Stewart, gave the world première of phony, these being George Szell, Leopold "Ariadne auf Naxos." During its New Lukas Foss' "Pantomime for Orchestra"

FRITZ KREISLER has sold his Lord Amherst Stradivarius violin, the pur-Schnabel, planist, have formed a trio, the new rojes by regular members of the chaser being Jacques Gordon, head of the violin department of the Eastman

> THE LOS ANGELES OPERA SEASON THE CITY OF INDIANAPOLIS, Indiana, opened on the evening of October 21 with for the third consecutive year, sponsored a gala performance of Moussorgsky's "Boris Godounoff," with Ezio Pinza in the title role made famous by the late Feodor Chaliapin, Hollywood turned out en masse, with "bejeweled women escorted by men in top hats and tails, officially opening the social season and paying tribute to the leading stars of the San Francisco Opera Company."

THE NINE HUNDREDTH BROADCAST from the Mormon Tahernacle of Salt. Lake City was celebrated on the morning of Sunday October 20, with an augmented chair of five hundred voices, and chestra, under the direction of Artur tion is entitled State Street Symphony. with Alexander Schreiner at the great organ with its celestial string section.

> THE NEW ENGLAND Opera Theater, a newly organized group in Boston, of which Borls Goldovsky is artistic director and conductor, had an auspicious opening in November, when they presented a most successful performance of Mozart's "Marriage of Figaro." The principal roles were sung by Phyllis Curtin, Robert Gay, Francis Barnard, Margaret Goldovsky, Nancy Trickey, Mildred Mueller, and Matthew Lockhart, In January the company will present a double bill, Puccini's "The Cloak," and Menotti's "Old Maid and the Thief."

THE ANNUAL EISTEDDFOD which for home in New York City. THE NATIONAL ASSOCIATION of Music tor of the Cincinnati Symphony Orches- thirty-four years has been an important Merchants has presented to the United tra, has resigned, effective in April, to feature of the New Year's Day celebration Nations an oil painted album of twelve become conductor of the Sydney (New in Philadelphia, was held this year in carefully selected phonograph records, in South Wales) Symphony Orchestra and the Girard Avenue-Welsh Presbyterian a gesture to demonstrate the association's director of the New South Wales Con- Church. Afternoon and evening sessions on October 25, at the age of eighty-eight were held, in which there were competitions in various classifications of the mu-THE LOS ANGELES PHILHARMONIC sical and literary arts. The conductor for anguage, the suggestion is made that ORCHESTRA, directed by Alfred Wallen- the afternoon session was Dr. James lecture-recitalist and a teacher of plano the United Nations use music frequently stein, is including in its season's programs Francis Cooke, Editor of The Errope, duos and quartets, died in Brooklyn, New during the sessions, preferably at the be- a number of new works by American while at the evening session, the Rev. York, on November 3. For many years ginning of each meeting, because through composers. Among these are the Sym- Edward Howell Roberts, D.D., Dean of she was director of the Froebel Choral

Princeton Theological Seminary was the conductor. The adjudicator for music was Max de Schauensee, Music Editor of the Philadelphia Evening Bulletin.

SHIRLEY EFFENBACH, planist, from Washington, D. C., is the winner of the first \$1000 Chopin prize to be given by DePaul University, The award, which is to be given by the university every other year, also carries with it an appearance with a leading symphony orchstra.

THE COLLEGE OF MUSIC of Cincinnati has recently received authorization from the State of Ohio Department of Education to confer the degree of Bachelor of Fine Arts in Radio Education.

The Chair Invisible

MANUEL DE FALLA. noted Spanish composer of the ballet "The Three-Cornered Hat," and many other works, died November 14 at Alta Gracia, in the Province of Cordoba, Argentina, at the age of seventy. At the time of his death, he

was working on a new



composition, a suite entitled "Atlantida." based upon American themes. His best known works were the ballets "Love the Magician," and the one already mentioned, and the operas "La Vida Breve," and "Il Retablo de Maese Pedro."

DR. LEO S. ROWE, director general of the Pan American Union since 1920, was killed by an automobile on December 5 in Washington, D. C. Under Dr. Rowe's direction, many concerts featuring Latin American music and musicians were presented regularly in the Pan American Building in Washington, D. C.

G. ALDO RANDEGGER, Italian-born concert pianist, composer, teacher, and writer on musical subjects, died in New York City on November 30. For many years he taught in various colleges in the United States.

CAROLINA LAZZARI, operatic contralto and a vocal teacher in New York City, died there on October 17. She was a member of the Chicago Opera Company and the Metropolitan Opera Company

OSCAR SCHWAR, famous tympanist of the Philadelphia Orchestra for the past forty-three years, died at his home on November 27, at the age of seventy-one. He was known familiarly to his associates by the nickname, "Papa."

SIGISMOND STOJOWSKI, distinguished Polish pianist and composer, died in New York City on November 6 at the age of seventy-six. He was born in Poland, but for the past forty years had made his

JOHN S. HALL, composer, organist, teacher, who numbered among his pupils Eugene Cowles, died in New York City

MRS, EVANGELINE L. CLOSE, musician, pianist, and librettist, widely known as a

FFAVORITE PIANO FOLIOS

Compiled and Arranged by Leopold W. Rovenger

LITTLE CLASSICS—A splendid collection of very easy arrangements of famous standard classics. Carefully fingered and phrased throughout for first year piano students. Price, 50 cents.

CLASSICAL MINIATURES-Excellent easy arrangements of popular light-classics for the first year performer. Features attractive, authoritative biographical sketches of each composer. Price,

NUTCRACKER SUITE—Tschaikowsky's charming and ever-popular suite presented in an attractive, easy-to-play arrangement. Always certain of applause and acclaim whenever programmed Price,

A MERRY CHRISTMAS—A collection of easy arrangements of Christmas carols with appropriate stories and poetry, beautifully illustrated in three colors. An excellent gift for the young pianist. Price, 50 cents.

SACRED REFLECTIONS-A choice compilation of forty-one of the world's most beloved sacred selections, with words, arranged, fingered and phrased for the first year pianist. Price, 75 cents.

BEETHOVEN for the Young—Easy-to play piano solo arrangements of Beethoven masterpieces, selected and edited for solo playing, sight-reading and recital purposes. Price, 75 cents.

CHOPIN for the Young-Splendid student arrangements of Chopin compositions skillfully scored and edited to retain the original brilliance and idiom so characteristic of the composer. Price, 75 cents.

TSCHAIKOWSKY for the Young-Brilliant piano solo arrangements of Tschaikowsky favorites selected for the beginning pianists. Excellent program material for the very first recital. Price, 75 cents.

RUBANK, INC. 738 SO. CAMPBELL AVE. CHICAGO 12. ILLINOIS

PIANISTS Improve your playing by Broadwell Technique

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard hobits con greatly improve your Accuracy, Technique, Memorizing, Sightreoding and Ploying.

REDUCE PRACTICE EFFORT-10 TO 1

Your piano practice can be scientifically applied to eliminst waste Effort and Time. Learn bow one practice repetition can do the work of ten; how memoriting and sightereding are reduced to logical practice principle. The Droadvell Bystem makes memorizing automatic. Makes sight-reading a natural, rapid and socrates process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing in appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, as sightreading and menonizing, etc. become noticed. Improved majery of skills such as trills, arpeggior, most, octave passings, cherd skips, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Famists, Professional Famists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the students by the Shad but the founds of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical plants. The Broadwe Methods have been successfully used for over twenty years by thousands of plants.

BROADWELL PIANO TECHNIQUE

Mail Coupon-No obligation for FREE BOOK- "TECHNIQUE"

Covina, California	
Gentlemen: Send me your FREE Book "Technique" showing how I may quickly Improve my Tech Memorizing, Sightreading and Playing. I understand there is no obligation.	inique, Accurac
NAME	
ADDRESS	

music magazine PUBLISHED MONTHLY BY THEODORE PRESSER Co., PHILADELPHIA 1, PA.

EDITORIAL AND ADVISORY STAFF DR. JAMES FRANCIS COOKE, Editor

Guy McCoy and Ethel M. McKray, Assistant Editors Dr. Rob Roy Peery, Editor, Music Section Dr. Rob Roy Peery, Editor, Marik Sediba Robert Dr. Robert Dr. Robert Dr. Gry Maiet Ruth Frans Buhmano Marice Dumant Elizabet Dr. Alexander McCurdy, Jr. Pietro Deiro William Dr. Reville George C. Krick N. Childred Page

-FOUNDED 1883 BY THEODORE PRESSER-

Contents for January, 1947

VOLUME LXV, No. 1 . PRICE 25 CENTS THE WORLD OF MUSIC

EDITORIAL Music's Part in World Peace	3
A Musical Visit with Einstein	6
MUSIC IN THE HOME Opera and Concert Lead Month's Records. Peter Hugh Reed The Etude Music Lover's Bookshelf. B. Meredith Cadman	10 11

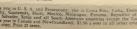
MUSIC AND STUDY	
The Pianist's Page	Dr. Guy Maler
Watning the Congregation to Worship Through Organ Music	
Dr. Alex	ander McCuray, Jr.
It Does Happen Here	James W. James
Handicaps Did Not Stop ThemDr.	Epangeline Lehman

"MUSIC STUDY EXALTS LIFE"

NOSIC	
Classic and Contemporary Selections	
Enchantment	2
Shirley Charles E. Overhoff	- 2
Solfeggietto in C Minor	2
Panis Angelicus (From "Twelve Famous Songs")	
Cesar Franck-William M. Felton	- 5
Aveu	
Silver Bells O. Scheldrup Oberg	- 2
Yesteryear	
Rippling Water (Piano Duet)	
Vocal ond Instrumental Compositions	
r ocas ona Instrumentas Compositions	
Dawn Dance (Violin and Piano)	
Twilight (Secular song-high voice) James Francis Cooke	
The Old Year Now Has Passed Away (From "Eighteen Choral Preludes")	
Johann Sebastian Bach	
Delightful Pieces for Young Players	
Mellow Moon Bruce Carleton	
Hopping Along Lewis Brown	
Calonial Too Davis	
Colonial Tea Party Ada Paymer The Chase Edna Taylor	
ane chase	

THE JUNIOR ETUDEElizabeth A. Gest	56
MISCELLANEOUS	
Music: Crime Cure? Olga Samaroff-Stokowski A Memory of Happy Days with Paddy and Polly Julio E. Schelling An Operatic Crossword Puzzle Harvey Peake The RCA Victor Billionth Record.	16 20 46
Voice Questions Answered	47

Entered as second-class matter January 16, 1884 as the P. O. at Phila., Pa. under the Acs of March 3, 1879. Copyright, 1947, by Theodore Presser Co. for U. S. A. and Great Britain.





Editorial

It was too much to

expect that after V. J.

Music's Part in World Peace

Wars are bred in the cesspools of pessimism, but peace springs eternal from the gotaen fields of faith.

HERBERT SPENCER

(1820,1903)

England's great philosopher.

wondered whether you would understand why we gaze forward to better and finer things in the civilization of tomorrow. The present situation certainly calls for sanity, patience, good will, and understanding.

Already, incurable pessimists and alarmists are openly uttering rumors of another war too ghastly to imagine.

Wars are bred in the cesspools of pessimism, but peace springs eternal from the golden fields of faith.

Our immediate duty is to build in the hearts of the people of the world giant barriers of faith in the best in Man-the creation of God.

of the New A Year, THE

ETUDE has always

greeted you, its

friends, with a hearty

"Happy New Year!"

Looking out over a

world apparently

hopelessly drowned in

confusion, we have

Everyone concerned in music-composer, conductor, performer, teacher, or studentis anxious to know what his position may be in this vast changing cyclorama of history. We feel very firmly that the power of music cannot fail to be one of the foremost factors in fortifying faith and reestablish-

From an educational standpoint, our most serious hurt of all was that at the beginning of the Great War we were compelled to take millions of our young men and women, at the very time they should have been in college or preparing for peacetime occupations, and train them in organized homicide for the protection of our country.

The nations guilty of bringing about such a war and working unheard of treacheries and cruelties upon their fellow men have been subdued, and must now realize that the greater body of humanity will, if necessary, fight unceasingly for peace at all costs. They must at least dimly comprehend that war, like crime, never pays in the end. Gradually they must be seeing that the tragic stupidity of exterminating twenty million human beings is a monstrous way of trying to settle international disputes that could be solved by sane, understanding, right thinking, progressive minds. For over

a century, along the three-thousand mile borders between Canada and the United States, there has been no need for military barriers. Such barriers would have cost many billions of dollars and would have been little more than a provocation for wars. In these days of the Atomic Bomb, when the airplane has destroyed all national borders throughout the world, we no longer have any choice. Our only enemy is he who would make war. It is futile to blame war upon the political immaturity of the ancient multitudes of the East and the Near East. Germany and her allies were no political infants. The crime of war lies at the feet of the people of the world who have forsaken the divine spark of love and the spirit of brotherly understanding. It is the stigma of those who have forgotten the timeless truth of the Golden Rule.

Day we would jump immediately from the insanity of war to the Utopia of blissful peace. It will take many years for the cauldron to cool down.

It will take many years to repair the damage, readjust the blasted social conditions, and restore the spiritual concepts blacked out by the war. It will take many years to bring about mutual international respect. It will take many years to develop a workable economy to provide for balanced living conditions. Even between the most rational people complete understanding often comes only after long argument, discussion, and planning.

The pathetic shambles of Europe are already a monument to the futility of domination by force. Only through the triumph of brotherly respect, faith, and divine love can the peoples of the stricken countries hope to evolve from the chaos in which they find themselves.

The behavior of our fellow Americans during the past year has given us nowerful faith in the real breadth of soul in our country. Do not let calamity howlers point out a few flaws in our national conduct and say. "Look, that is America!" Consider the facts which have led us to believe that we are closer to the principles of the Golden Rule than at any time in our national history. Here they are:

No nation ever had greater provocation for revenge than had the United States during the War. We had been miserably deceived, spied upon, and pillaged by those in whom we had placed our trust, and who, when they were in trouble, we had humanely helped with millions of dollars for relief. The War brought us staggering losses of our young manhood and young womanhood. It laid upon us fabulous burdens. How would we react to this? There came the moment for a giant decision.

Would we, the American people, stand by the faith of our ancestors and "turn the other cheek?" This we did, and did it munificently and magnificently. Into millions of upturned hands of starving men, women, and children throughout the stricken countries, we again gladly cast the bread of life.

Our only inspiration was the depth of the need. We did not do this merely by giving money; it was not simply a matter of adjusting our lives to a greatly reduced dietary; it was not that armies of American women spent untold hours knitting and working upon all kinds of garments for rag-ridden Europe and the Orient; it was not that countless little children gave their pennies to buy food for the starving. It was, that the heart and faith of America were rising to the glory of a renaissance of "Do unto others as ye would have them do unto you."

For what we have been able to give to a world physically and mentally ill, we have asked no return of any kind.

No matter what our ancestral backgrounds may be, if we were ever proud of America and of being American, we may be far

IANUARY, 1947

Preparation for the Operatic Career

A Conference with

Martial Singher

Distinguished French Baritone

Leading Baritone of the Paris Opera
and of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



MARTIAL SINGHER

HERE exists a tradition of great French baritones and basses, including such famous names as Plançon, La Salle, Maurel, and Renaud; and French singers are often asked just what it is that permitted these French artists to develop so magnificently. My answer to the question may prove disappointing! True, I never heard any of these great ones, but I have heard recordings of all of them except La Salle; and if these recordings are at all faithful reproductions of their voices, I must say that the voices as voices were by no means exceptional. Certainly, they were fine voices-but no better, as natural organs, than many which one hears in America today. What built the great artistic stature of these singers, then, was not an unusual vocal equipment, but a mosaic pattern of complete, well-rounded artistry that allowed interpretative flexibility to reach the hearers' hearts. This, in the last analysis, triumphed over any purely vocal limitations. Indeed, Renaud once told me that only for ten years did he sing in full possession of his natural voice; that what he accomplished after that was due to his technic more than to anything else. Complete artistic control produced a capacity which carried over, in the minds of audiences, as remarkable singing.

"Now, it seems to me that the young singer would

Martial Singher was born in Oloron-Sainte-Marie, brought up in Biarritz, and educated in Boyenna, rodeware, and Peris. At firsh he was destined to between the producer of the state of the

moment of a performance.

After five of his ten highly successful years at the Paris Opero.

M. Singher began receiving calls from Buenos Aires, and other leading opera houses of Europe and of the world. The war found him back in Paris, where the hard conditions of the invasion so affected his health that he doubted he would

even to able to resume his course.

The property of the course of the co

do well to ponder on this! Certainly, a singue must be able to sing, and the development of a masterly technic is indispensable. But it is possible to build, an notable career in at without possessing an exceptional voice. Or, I had better say that it is possible to do this if the other elements in the mosale pattern of artistic power are so perfectly developed that they exceed voice alone.

"It was my good fortune to know Maurice Remauk, atter the end of his carer and as I was beginning nine. Also, I had the same dresser, at the Open, who and served him. Thus I have a first-hand conception of his standards. First of all, Renaud was a handsome man—handsome of face and impressive of physique. That is important, The art of opera exists for the eye as well as for the ear, and an inadequate presence is a handicap. But, you will object, a singer cannot make thimself handsome! My reply is, that he certainly cannot change his features—but he can develop a poise, a dignity, an unaffected noblity of deportment that

are more valuable than natural good looks without discipline! The correct way of walking, of standing, of the shands can create an illusion of handout using one hands can create an illusion of handsomeness. This poise, this dignity, this sense of the someoness are at all times can be acquired. Actually, fitting extra at all times can be acquired. Actually, it should be developed and studied far more generally its should be developed and studied far more generally

nan it is: "In second place, Renaud (and I am using him now as an example of all the great ones) was a profound as an example of all the students, and periods. One student or custume, styles, tatales, and persons. One simply buying an outfit! Lines, styles, materials, colors. simply buying an outilt: Lines, sayles, materials, colors, all were subjects of the closest study and care, so that the finished costume would be, not merely a stage dress, but an additional device for bringing the character to vivid life. I was privileged to use some of Renaud's costumes, from the collection of the Paris Opera, and can attest the scrupulous care with which every detail was worked out. It can be thrilling as well as useful to study out one's costumes! When Strauss' "Elektra" was first given in Paris, I was cast as Orestes—and the scenic designer spent three Sundays with me at the Louvre, digging around at Old Greek sculptures for suitable lines and styles. The text says that Orestes was thought to have been killed in a charlot race, and so we concentrated on the costumes of chariot drivers. After the style had been chosen to our satisfaction, we began all over again selecting colors. Finally, we decided on the effect of the colors of an old vase—Orestes was dressed in black. against a red background. That costume was more than a mere costume to me; it represented an additional element of familiarity with Orestes!

The Background of the Artist

"So much for preliminary preparational When we look at the acting of the great a rists of the past, we must remember the three great all highly cultivated persons. A property of the present the pres

"Today, where excellent acting has been made widely known through the films, it is quite impossible to work out a firshed operatic performance through last minute coaching. This capitaling is necessary—but it must come as the superintendent of the property of the coaching the superintendent of the property of the coaching the superintendent upon the background of one's own studies, standards, and general

"These, then, are the qualities that went into the making of the great artists of great tradition. How shall we approximate it today? Frankly, that is not easy, for the very working conditions of 'then' and 'now' are quite different matters. When I began, the young singer in Paris-indeed, in any of the European capitals-had time for careful, slow development. The Paris Opera season was twelve months. Six months were devoted to productions (old and new) in which the greatest 'stars' sang the leading roles; and the other six were a sort of training time for the young artists. All during the 'big' half year, moreover, the young artists worked behind the scenes, observing the rehearsals of the stars, studying with the same coaches, fitting themselves for the other half year, when they might sing the same roles. Obviously, such working conditions cannot be duplicated in an operatic season of eight to ten weeks! Thus it results that the young American artist works under the handicap of inadequate development, which he can do very little to rectify until every city above 200,000 in population equips itself with an opera house and a season of at least eight months | Another handicap in the path of the young American opera singer is the language problem. In my own case, I learned vocal and dramatic surety during eight years of singing in my own language before I attempted a single role in a foreign tongue. The young American learns at once to sing in three languages (none of them his own!) before he has mastered complete control of his voice, his acting, his diction. Naturally, this places him at a disadvantage —and natural voice and talent (Continued on Page 51)



Press Association, Inc.

ALBERT EINSTEIN

An earlier picture of Einstein playing the violin.

E MET Professor Einstein first in the green room of the concert hall of Princeton University after a concert in which my husband participated. "Once," the scientist said to Andor, after having expressed ins delight over the con-

cert, "once, if you have lots of time—would you play with me?"

The great man was as shy as a bashful little boy asking for a favor. With his wideiy flowing, white hair and sparkling dark eves, this groune humbleness created an

eyes, this genuine humbleness created an unforgettable impression.

His face beamed as Andor assured him that he would consider it the greatest privilege to play sonatas with Professor Einstein, and he added that he had heard fine things

about the violin playing of the scientist. Soon, the date was set for our visit. We took a train from New York for Princeton on a glowing May afternoon. On our arrival, we asked the first passer-by in front of the station if he happened to know how to get to the home of the scientist.

"I don't happen to know it," the man said significantly. "Everybody in Princeton knows where the Professor lives. We all are very, very proud of our Mr. Einstein," he explained; "and we all like him very much," he added, and pointing out the direction we were to follow, he left us.

It would be hard to imagine anything less pretentious than the little white house on Mercer street where the world's greatest physicist lives.

The tall and severe looking housekeeper who opened the door led us through a nar-

row corridor into a room whose furniture consisted of a piano, a book shelf, a table, and a couple of chairs. Professor Einstein would join us shortly here, we were cold. While waiting for him we stood in the center of the room, and could see, through the open door into the next room, a salon furnished with antique Italian do the salon legislass door opening from the other condition of the salon legislass door opening from the other condition of the salon legislass door opening from the other conditions of the salon legislass door opening from the othe

An Example of Simplicity

We had about a minute to observe all this, for promptly after our arrival, the Professor entered the room and, as far as I was concerned, a white elephant could have entered the room after that without my noticing it, so completely was I lost in the fascination of observing Einstein.

He entered the room with his violin tucked under his arm. He wore a white sport shirt with short sleeves, and over this a tan sweater. He looked happy and young. Perhaps the youthful impression was created by the weightless way of walking. He seemed to move

IANUARY, 1947

A Musical Visit With Einstein

by Lili Foldes

Albert Eintein, generally recognized as the world's foremost theoretical physicist, was born at Ulm. Germany, in 1879. He become a networlized Swiss of the age of fifteen. He was professor of Zurich and at the German University of Progress, and in 1794 he was invited them. He was professor of the restriction of the control of the cont

the propagation of light, or the law of photoelectric effect to explain transformation of light quanta. Elinatein started playing the violain in his early youth, faling must lessons from a local teacher in Uillim. He devoted so much time to the study of the instrument that we find his failure; Hermann Einstein, complaining in a latter to his relatives in Italy that Albert had been neglecting his chool work and worthed only to play the violin. His said that they devoted themselves marily to the works of Bach. These are still his preference today, Music is continually a port of his daily life and he often starts the day playing scoles upon his violin. He frequently turns to music for relacation from the great mental strain demonded by his highly technical labors, Professor Einstein also plays the plane. The following is printed by permission from the forthcaming book, "Wo on a Carliness," by Life Foldes, to be published sext month by E. P. Dutton and Campany, Lili Foldes, brillont Hungarian author, is the wife of Andor Foldes, virtuous poinsist, many of whose orticles have appeared in The Eiuss.

— Eeros's Nots.



EINSTEIN FIDDLES

In one of his rare public appearances as a musician. Professor Albert Einstein (sidt) plays the violin at Princeton, New Jersey, in a recital for the benefit of the American Friends Service Committee for Refuspee Children in England. Gaby Casadesus, concert pianist and wife of the French composer, Robert Casadesus, is at the plane.

about with the lightness of a child or that of a sports-man.

In other ways, too, there was an ease about him. After a few minutes with Einstein you began to wonder why some people worry and hurry, and act confused. With Einstein in the room the world seemed to be lovely and simple, and life held no problems.

It may seem paradoxical to the point of absurdity that one should sense a problemless word, void of complications and worries, in the presence of the very man whose daily task it is to solve problems of such complex nature that they are beyond the comprehension of ninety-nine per cent of the people of the world. But this was the sensation we both relt. At the very lime of our visit—as we came to realize many months work which resulted in the midst of his work which resulted in the been in the midst of his world which resulted in the making of the atomic bomb. Yet the heartfelt case and relaxation that characterized every word, every motion of his gave us the impression that his only concern was to make up his mind as to which sonats to play presently.

"Let's see . . . which piece would you like to try, Mr. Foldes?"

He walked to the plano and looked at the music laying on the top of the instrument.
"I know none of them well..." the scientist smiled, shyly. "I haven't practiced for a long time... I hope it won't disturb you too much..."

Einstein had selected violin-piano sonatas so rarely played that not even Andor had heard of them, familiar as he is with the chamber music literature.

The professor explained that he had found these works many years ago in a music library in Berlin, and immediately took to liking them. They were works of two Italian and two German masters of the eighteenth century; sonatas by Tartini, Corelli, Biber, and a romanult conata by Bach, familiar and a romanult conata by Bach, familiar

only to the connoisseurs of musical rarities. In explaining to Andor what it was that he especially liked in these pieces he revealed to us his musical taste.

"I like them because of their clarity, simplicity and (Continued on Page 8)



LILI FOLDES

Author of "Two on a Continent," with her husband, Ander Foldes.

The Wit and Humor of Musicians

by Paul Nettl

-in leap year. At this occasion he always invited friends to dinner. On the occasion of his seventysecond birthday he asked them to come and celebrate his eighteenth birthday with him.

Sir Arthur Sullivan made Rossini's acquaintance in Paris. One morning Sullivan came to see him. He found him bent over a small piece of music. "What is that?" Sullivan asked. Rossini very seriously replied: "It's my dog's birthday, and I write a little piece for him every year."

He dreaded the number thirteen and Fridays just as much. Never would he invite more than twelve for dinner. When he invited fourteen, he always made sure to have an "understudy," should one person can-cel the invitation. He really died on a Friday, November 13.

When rehearsing one of his operas in a small Italian theater, he noticed that the horn was out of tune. "Who is that playing the horn in such unholy way?" he asked. "It is I," answered a tremulous voice. "Ah, it is you, is it? Well, go right home." It was his own

Rossini detested railways. He vowed he would never adopt a means of locomotion so little suggestive of art, and so entirely at variance with nature. About the critic, who set the the middle of the sixties, the veteran Brighton musician Kuhe, took his family to Kissingen. One day, to the surprise of the promenaders, a huge traveling carriage approached, heavily laden with luggage. This marvelous equipage contained also a very stout old gentleman with a remarkably fine head, and an elderly lady, while the coachman's seat was shared by a valet de chambre. Much speculation arose in those days, when road traveling was considered to be a rather eccentric mode of progression. The old gentleman proved to be none other than Rossini.

Brahms and Strauss

It is not surprising that in time standing musical jokes develop. The story of Rossini and the cheese is repeated in another form as follows: An amateur composer visited Brahms and showed him his newest work, a piano sonata. Brahms examined the manuscript attentively and the composer waited with bated breath the verdict of the master. Finally, turning to the unfortunate chap, he said: "Hm—hm. Where do you buy such excellent music paper?" Another time a composer brought his musical setting of a poem by Schiller. This time Brahms' comment on the composition was: "Schiller is still an excellent poet, anyway." Brahms was brusque and had a somewhat sharp, sarcastic wit. One day-according to the legend in Vienna-he had been invited to a party. When he got ready to go home he turned to the lady of the house and said: "If I have not insulted anybody, I

beg his pardon." Some of Brahms' witticisms still current, were given recently by Max Graf in his book, "Legend of a Musical City." One day Brahms, with his friend, the witty Bela Haas, a rich patron of the arts and a friend of Hanslick, went walking in the Viennese Stadtpark, where the beautiful Schubert monument stands. Gazing at the monument fascinatedly, Haas said: "Look, Dr. Brahms, in thirty years the monument of another

ROSSINI was born on February 29 and, of course, celebrated his birthday only once in four years —in leap year. At this occasion he always inmented his sentence: "And one will say to the other: Brahms, Brahms . . . where have I heard that name before?" Brahms, however, was generous in his praise, and enthusiastic in his praise when he heard a work of genius. He called Johann Strauss "the most musical skull" in Vienna. And when once at a ball he was asked by a lady to write something on her fan, he wrote the first few bars of Johann Strauss' Blue Danube, and under it the words: "Unfortunately not by Johannes Brahms."

He had a poor opinion, at times, of Anton Rubinstein's ability as a composer. When he heard the latter's opera "Nero." which appeared in Hamburg in 1879, he said: "The music is an admirable reflection of Nero's character-it is terrible." It is well known that Brahms and Bruckner were sharply antagonistic. Hanslick, tone for much public opinion in Europe, declared for Brahms and attacked Bruckner vehemently. Bruckner, on his side, had the Wagner following. Brahms and Bruckner parties developed and never did the twain meet in harmony. Brahms said to Bruckner: "Listen, I really don't know what you are trying to say in your symphonies." Whereupon Bruckner answered: "Don't let that bother you, Herr Doktor, I had the same experience with your works." Another time friends brought the two composers together at the inn "Zum roten Igel."

and had already devoured three portions of noodle soup, when Brahms arrived. First there was a painful silence, until Brahms called out: "Waiter! Smoked meat and dumplings!" Whereupon Bruckner promptly replied: "Excellent! At least in this point we agree thoroughly,"

IOHANN STRAUSS AND IOHANNES BRAHMS

Brahms was once asked for his autograph. He wrote the first measures of Strauss' Beoutiful Blue Danube and signed

it, "Unfortunately not by Johannes Brahms,"

Hellmesberger's Wit

Bruckner is regarded as the most uncircuitous, the most naïve and, perhaps because of his directness, one of the most genial musicians of the twentieth century, Just as direct as his music, were his conduct and his spoken statements, which, accordingly, can only, with reservations, be called witty. But behind his naïveté musician will stand here, and people will go by it and there was often found a good portion of sarcasm. After

the performance of his Seventh Symphony at Leipzig under Nikisch on December 30, 1884, he was surrounded by his admirers, of whom one asked: "How were you able, master, to think up this magnificent theme in the second movement?" Whereupon the master promptly answered: "Do you know, I was going for a stroll in the Viennese forest, and when I sat down under a tree and took out my bread with the Mondsee' cheese for breakfast-do you see, in that moment I got the theme." When Bruckner received a decoration and was ordered to an audience with the emperor Franz Joseph, His Majesty asked the humbly grateful composer what he could do for him. Thereupon Bruckner requested: "Your Majesty, could you not get Hanslick told that he should not write such bad criticisms about me?" Bruckner, at a rehearsal of his Fourth Symphony, was so overcome by Hans Richter's art that in ecstatic excitement he seized the hand of the director and in utter gratitude-pressed a silver Gulden into Richter's hand.

One of the wittlest musicians was the Viennese director and composer Joseph Hellmesberger (1855-1907) His witty sayings are full of sarcasm, and were told all over Europe. Particularly did he have it in for the composer Robert Fuchs (1847-1927), whose orchestral serenades are also sometimes presented in America. Hellmesberger, however, accused him of not always being musically original. One day he met the composer Leo Delibes in Vienna. Hellmesberger accompanied him to the opera and on the way met Robert Fuchs. Hellmesberger presented the two musicians to each other as follows: "Mons. Delibes-Mons. LeDieh."

> new work of Fuchs was presented that was too strongly reminiscent of different models, whereupon Hellmesberger paraphrased a German nursery rhyme as follows: "Fuchs das hast du ganz gestohlen." Also the violinist Jakob Griin had to suffer because of Hellmesberger's wit. He was concertmeister to the court opera, but had, nevertheless, the reputation of not always being sure in tone. Once, at a party there was a discussion about "hearing colors." A musician declared that trumpets were associated in his mind with red. Another thought the viola had blue tones, and the 'cello violet. "When I hear a false note, it is always -Grün," Hellmesberger said. (grun=green).

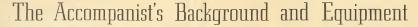
(Dieb=thief) Once a

A lack of original ideas has always subjected musicians to criticism. In Berlin about fifteen years ago the opera of a Czech composer still living at the time, was presented. The opera had a decided success,

but borrowed heavily in where Brahms often dined, Bruckner was there first its melodies from Dvořák and Smetana, and other Czech models. When the ovation seemed never to end. the director stepped before the footlights and said these unforgettable words: "I thank you in the names of all of the composers represented today." Fortunately his words in the midst of the tumult were not under-

> In the latter category belong also some witticisms of Spohr, who was once asked by a young musician about the quality of an orchestration he had just finished. "Well," said Spohr, "I find all kinds of novelty and good in your orchestration." The youth hastened to express his thanks for the compliment, but Spohr continued mercilessly: "Only what is new is not good, and what is good is not new."

Mercilessness is one of (Continued on Page 48)



by Ashley Pettis

Ashley Pettis, pianist, educator, lecturer, writer, and traveler, has toured extensively in this country and Europe, specializing in contemporary American music, He served in the United States Marine Corps during World War I. For seven years he was a leading stocher at the Eastman School of Music of the University of Rochester.

Rochester, New York, and for three years taught at Sarah Lawrence College, Bronxville, New York. Mr. Pettis

was founder and director of the Composers' Forum-Laboratory of the Federal Music Project, New York (1935-40); also of the Son Francisco Composers' Forum (1941-42). He is now teaching Music Criticism at

Columbia University, New York City, and engaged in writing for various publications; and two books, "The

Well-Tempered Accompanist," based upon the principles and personal experiences of Coenraad V. Bos, veterar accompanist; and "Music in a Changing World."

—Epirox's Note



HE INTELLECTUAL background, as well as the

speaking, neglected in musical education. This neg-

lect constitutes one of the more obvious errors in an

educational system in which those with varying capac-

ities have been trained as specialists according to their

innate capabilities as well as accomplishments; but,

all too frequently, with a false conception of the ex-

acting requirements essential to the accompanist. This

procedure has resulted in diverting many of lesser

musicality and ability into the highly specialized and

arduous field of accompanying. How often have men-

tors of musical aspirants remarked of those whose

limited perception and technical insufficiency precluded

careers as soloists: "Well, at least, they can become

accompanists!" In this manner the greatest disservice

is done music, as well as irreparable damage to the

In an age when musical honors are frequently

achieved overnight, because of a lucky Hollywood or

radio "break," the long, hard road of the careful prepa-

ration of the accompanist is singularly lacking in allure

to the musical aspirant. The requisites of craftsman-

ship in one of the most difficult phases of music are

not often comprehended by the novitiate, and, if they

are, lack attraction because they are devoid of the

glamour generally associated with a musical career.

"Success" is popularly seen as synonymous with "spot

All-Inclusive Responsibility

ist devolves in large measure upon the accompanist.

It is upon him that the complete, balanced projection

of the music depends. It is only through perfected

collaboration of soloist and accompanist that a satisfy-

ing artistic entity may be attained. And the musical

burden, if not the appeal of glamour, rests in great

degree upon the accompanist, In addition, the various,

sometimes complex, facets comprising the artistic

equipment of the professional accompanist, must be

counterbalanced by a personality capable of assuming

a role in which self-abnegation plays an important

part-even if it is deceptive. For, in appearance, at

least, the part of the accompanist is a modest one

Yet, as we shall see, the artistic success of the solo-

light"-and that is reserved for the soloists,

development and careers of students of music.

technical and musical preparation of the well-

equipped accompanist have been, generally

completely out of proportion to his weighty musical responsibilities and importance. It is advisable to consider the intellectual back-

ground necessary to the proficient accompanist, inasmuch as this particular attribute is seldom brought into focus or thoroughly understood. This aspect of the art of the accompanist presupposes an innately comprehending interest in poetry of different times and places reinforced by wellschooled knowledge of the structure of poetry and its musical investiture. This makes possible the appropriate synchronization of metrical and musical accents, and their delicate adjustment according to the demands of text and music. It also is nec-

essary to the realization of the more subjective quality of "mood" and the varying emotional demands of texts intensified by music. From this indispensable knowledge, a sense of style, or rather of "styles," conditioned by the source of the texts and music as well as of the personalities of their creators, will be grasped and made capable of projection to auditors. While intuition is the "open sesame" to such knowledge, it does not obviate trained and developed comprehension. This is the true educational process: "the intellectualization of the instinct." Intelligent "interest in poetry of different times and places" demands a knowledge of languages. The general idea of poetry in translations is not sufficient. Phonetics of languages and the vocabulary of texts must be mastered in order to achieve that constantly maintained rapport with soloist, text and music which is the primary, essential concomitant of the art of the accompanist.

The achievement of the high goal of the accompanist necessitates then, in addition to music education in all its aspects, courses in aesthetics, languages, and the literature of the vocal repertoire as derived from various periods and peoples. Only in this way may an intuitive sense of style, essential as it is, be expanded into an authoritative comprehension of the stylistic textual demands of all periods.

The planist who aspires to become an accompanist of superior attainment, must have a technique of dependability and freedom. In fact, in order that he may be able to fulfill his manifold responsibilities in addition to playing the notes accurately, he must have reached the point technically in which "thought has passed from thinking." In other words, his technical equipment must have become second nature: completely devoid of effort or self-consciousness. It is only when this is attained that the accompanist may be free to meet the more important demands upon his resourcefulness.

These "more important demands," in addition to constant awareness of the textual character of the composition at hand, involving, specifically, accents, nuances, phrases, rhetorical pauses, as well as all the structural demands inherent in both poetry and music, have largely to do with listening.

Every well-trained pianist is keenly aware of the Even if the vocalist has negotiated this difficult phrase

injunction as "know thyself!" But with the accompanist, the problem is more complex. Not only must be listen to himself, with his mind as well as inner ear. but he must be keenly alive to the tonal quality in addition to quantity in the performance of the soloist, whether vocalist or instrumentalist. Without highly developed capacity to hear himself as well as the tone, both vocal and instrumental, of the soloist, the attainment of balance, which is quantitative, and fusion of tone, which has to do with "quality" and is indissolubly linked with all superlative performances, is impossible of realization. To this end, another important aspect of the accompanist's special preparation comes

Well-Known Accompanist of Famous Artists

Breathing With the Soloist

Whether or not the accompanist has a voice of either quality or volume, he must have studied singing sufficiently to have expert knowledge concerning the capabilities as well as limitations of the human voice. He must actually breathe and sing with the soloist, being careful that his vocal participation is inaudible, even in the first rows. If the accompanist is incapable of such rapport, a certain inflexibility will inevitably mar performance and make a perfect ensemble impossible of attainment.

In accompanying a singer, occasional compromises in phrasing are necessary, due to the physical limitations of the most highly developed voice. Similarly, a certain amount of knowledge must be acquired of instruments, their capacities as well as limitations, if one is to be competent, in high artistic degree, to accompany such instruments as violin, 'cello, clarinet, and so forth. Naturally, complete mastery of all instruments is impossible, nor is it indispensable. Nevertheless, a practical, working knowledge of them must be had on the part of any accompanist who aspires to superlative attainment

Two well-known compositions come to mind which illustrate the necessity for the accompanist's awareness of the limitations of the human voice and an instrument, but in which the musical values must not be sacrificed. The first of these is Schubert's lied, entitled Ganymede. At the close of the song occurs this phrase which makes great demands upon the breath control of the singer:



value of listening. "Hear thyself!" is as important an successfully, without a luft (Continued on Page 53)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

IANUARY, 1947

"MUSIC STUDY EXALTS LIFE"

Music's Part in World Peace (Continued from Page 3)

more proud now, because of our stand in helping our

recent enemies. Other nations with lesser means have likewise rushed to the aid of their former enemies. Who can look at these facts and say that Christendom is not in the

ascendant? It is because of this fortifying thought that we can all look forward to a happy New Year. World peace can come only through the resolution of international discords, through the restoration of friendly cooperation, trust, faith, and brotherly love. Those who are obstructing these essentials are beating their heads against a wall of adamant. They might read to advantage St. Mark IV: 39 & 40:

"And He arose and rebuked the wind and said unto the sea, 'PEACE, BE STILL.' And the wind

ceased, and there was a great calm. "And He said unto them, 'Why are ye so fearful? How is it that ye have no faith?"

Musicians should realize with pride that they are all working in the field of one of the noblest peacetime arts. Just as in the article by Mme. Olga Samaroff, reprinted in this issue, in which the famous planist points out that crime is reduced through musical training and associations, so in the great school of the world, music is needed everywhere, right now, more than ever, to help reduce the arch-crime of nations-WAR-and to bring more harmony into life. Get people working and playing together, constructively, enthusiastically, and cheerfully, and they will not waste much time dealing with firearms.

Our men and women in the Great War brought about military triumphs which never can be forgotten. In war and in peace, however, the triumphs of music and musicians have carried blessed relief to those in desperate distress and have made an incomparable

"No one can be perfectly happy until all are happy," wrote the famous English philosopher, Herbert Spencer (1820-1903). Spencer was the prophet of individualism in a social state. He believed that he who sets the greatest standard of fullness of life for himself and for others is among the foremost of men. Is this not, then, another form of the Golden Rule? Spencer was a great believer in the power of music in the world. He wrote:

"Music must take rank as the finest of the fine arts-as the one which, more than any other, ministers to human welfare."

Einstein (Continued from Page 5)

clean-cut design, he said.

Bach was one of his great favorites, he confessed. "His music is pure," he said and the way he said it left no doubt that this was the greatest praise he could

give any master. Andor asked the professor about his feelings toward the other great composers. Einstein made one of the most unusual and highly individual remarks about Reethoven.

"I think he is too personal . . . almost naked . . . I feel uncomfortable listening to Beethoven . . . give me Bach rather, then more Bach. . . .

Andor obliged. He played for this most distinguished one-man-audience the C Major Toccata, Aria, and Fugue of Bach.

Einstein was silent and deeply touched by the grandeur of this work. It inspired him to step out of his role as a listener and to participate actively in making music. He suggested that they start playing the Bach

Watching Andor play sonatas with Einstein was a joy. The professor had a warm tone and seemed to be able to keep up the teamwork between the two instruments without difficulty. He showed discipline in his tempi-a very rare quality with non-professional musicians. "It seems that he knew how to count to four." Andor jokingly remarked later. The only thing he had difficulty with was playing the technically involved passages. But the joy he showed while playing made the experience thoroughly enjoyable for Andor

Music: Crime Cure?

by Mme. Olga Samaroff-Stokowski

Eminent pianist teacher discusses musics relation to one of our greatest social problems

Reprinted from THIS WEEK Magazine. Copyright 1846 by the United Newspapers Magazine Corporation.

VERY thinking human being today is aware of the alarming increase in crime A widespread discussion of potential remedies is going on in print, educational conferences and public forums. But the experts are overlooking one factor which is an important influence in the prevention of

Music not only has charms to soothe the savage crime; music. breast, but it has enchantments that can pacify the savage in the civilized breast. It is vitally important in the prevention of crime because it induces moods and states of mind that are incompatible with crime.



MME. OLGA SAMAROFF-STOKOWSKI

The truth of music's power can be proved by statistics. In 1928, on the occasion of its twenty-fifth anniversary, the Music School Settlement in the heart of New York City's East Side published some amazing findings: In its quarter-of-a-century existence, not one of the

30,000 children enrolled in its music studies has ever come before a Juvenile Court for delinquency. Time has not shaken this record. Today, eighteen

years after the first figures were released, the school can still boast of never having had a delinquent, After learning about the astounding crimeless slate at the Music School Settlement, I determined to find out what percentage of criminals confined to penal institutions throughout the U.S. had received a mu-

The response to my inquiries provides food for

after an hour and a half of playing than before.

his beloved wife.

that provoked reverence. This despite the fact that he Einstein was happy as a child seeing that a prowas as simple and unassuming as possible. fessional musician, a concert artist, was satisfied with his fiddling. He looked even gaver and more refreshed

John Smith could not have invited you more sincerely and openly to treat him as your equal fellow When the playing was over, after the last chord of being than Einstein did. It was obvious that it had never occurred to him to ask for privileges. On the the fourth sonata they had played through, Einstein other hand, after having spent a few hours with him uggested that we take a walk in the garden. We then and heard his views on the problems of the world we met Einstein's sister, a heavily built white haired lady, realized that he felt acutely the obligations and relooking very much like her brother. She had been livsponsibilities which, he believed, befall upon everyone ing with the professor ever since the scientist had lost

Einstein considered himself simply one of the hundreds of millions whom he so wished to see free and happy. And it was perhaps this genuine humbleness which impressed us most in the course of the afternoon we had the privilege to spend with this, perhaps parently, however, there was something in his make-up the greatest genius of our times.

serious thought. Eighty-seven per cent of the prisons answering my form letter had no professional musicians or musically-educated persons among their

Out of eleven penal institutions, only four had any musically-educated inmates at all. Of these four instimusically-endeated indicates that the state of the first tutions, with a convict population totalling 12,401, Sing sing had the highest number of musicians—nineteen out of 2,408 inmates, or less than one per cent. The State Penitentiary at Joliet, Illinois, had the lowest percentage of musicians or musically-educated persons: not one among its 4,787 charges.

That there seems to be some correlation between music and character is already realized in some prisons. For instance, the bandmaster of the Southern Illinois Penitentiary, after describing how he trained prisoners who had had no previous knowledge of music to play

in the prison band, wrote: "Trained musicians do not commit crimes-and men who receive musical training in penal institutions stay out when released."

There is nothing new in the concept of musical therapy. Even the Greeks had a word for it. Its importance in the development of character was recognized by Plato, who said in his "Republic"

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is educated, graceful, or of him who is ili educated ungraceful."

In spite of the strong argument attesting to its importance, music in the present scheme of general education holds a place far below its potential value. Despite the good, bad and indifferent music-appreciation classes in our school curriculum, music is regarded only as a special skill or as a diversion.

The physically exciting rhythms of popular music are not what I mean when I speak of beneficial music. In fact I believe that an overdose of this type of stimulation to which our young people are subjected may play a large part in contributing to delinquency. Of course, as a serious musician, I may be prejudiced, but I sincerely believe great art music exerts an influence

It is important that music-perhaps an hour of itbe included in the daily routine of a child's life. This does not mean he has actually to perform music (it might even be harmful to force an unwilling child to play an instrument), but I believe he should have the experience of listening to good music

Radio and phonograph provide excellent musical opportunities. But to listen intelligently with added enjoyment, a child needs adequate musical guidance.

The parents, as well as the teacher of music, share the responsibility of furnishing the inspiring musical experiences that form one of the great characterbuilding influences of youth and persevere through life as a force for good.

Let us give music a chance to use its vast power.

Back in old bonanza days, the horny-handed sons of toil, grubbing for wealth by day, sought nightly relaxation in fine music and drama. As feminine population increased, from its original five whites and

tral City's revived Victory Festival.

seven squaws, they longed also for cultures left behind. As wealth increased also, their grand pianos, Steinway squares, crystal chandeliers, mirrors, and marbletop furniture of walnut followed them over steep trails,

Opera Revived in the Heart of the 1859 Gold Rush

by Charles F. Collisson

Get into an editorial outsemblie and go with us to the now famed Central City (Colorado) Opera House. Moving up a teste manufacility, post the tumbling shocks of miners long since passed to the Cree Beyond, we came to the abondoned creeks and placer diggings from which they grubbed the yellow metal which enabled am not not into from pourphond to riches in a few menths. A little higher up the creek we enter Central City, one of the most distinctive towns in our country, which during the past two decades has been revived to became the center of one of our most picturesque and unique summer musical and dramatic festivals. The old "Opry Hause" and the Teller Hause, scene of the fabulous days of new-born millionaires, have been disthe part of the state of the st country to witness these performances in Central City.



CENTRAL CITY'S ANCIENT OPERA HOUSE

and a little narrow-gauge railway. Performances of lars and a half per seat. "The Bohemian Girl," in old Belvidere theater, emphasized the need for a new "opry-house" for more ambitious attractions. With more home-made millionaires per acre than anywhere else, little Gilpin county demanded the very best, and got it. Rough miners plunked down bags of gold dust on the barrel-head to build their opera house, with four-foot granite walls, in 1878. This was five years before Gotham's own Metropolitan opened its doors in 1883.

Preserved in virtually its original, stately condition, it is still a little gem of a theater, seating about seven hundred and fifty. Its crystal chandelier still shines down upon rich, red carpet, a red and gold curtain, fine old frescoes, gleaming mirrors, and the glitter of gilt of the "elegant eighties." Its original hickory chairs seat the few hundreds far-sighted enough to make early reservations at three dollars to seven dol-

Its boards were trod by such celebrities as Madame Modjeska, Janushek, Sarah Bernhardt, Lotta Crabtree, Christine Nilsson, and Emma Abbott; by Jo Jefferson. Edwin Booth, Salvini, and even John L. Sullivan and "Gentleman Jim" Corbett, in boxing exhibitions, Other favorites were the Wakely sisters, the Langrische-Dougherty company in Scott's "Young Lochinyar." and a Cornish miners' chorus. Leo Beheymer, now of Los Angeles, was impresario of an opera company in the eighties, singing "Carmen" and "Il Trovatore."

Early Traditions Revived

In the flies still hangs a flying trapeze that carried a fair aerialist out over the audience. Tradition says her garter snapped, landed in a senator's lap, and ruined his political career.

Heirs of the house's owner, (Continued on Page 20)





THE ETUDE

Today's lure is no longer the golden calf. It is golden song, from golden throats of singing stars from several cities' opera companies, including New York's Metropolitan, Chicago, California, and New Orleans.

IANUARY, 1947

for tired Denverites,

demanded or even expected that respect of her; ap-"MUSIC STUDY EXALTS LIFF"

It was interesting to observe the relationship between

the two of them. She spoke with the same great respect

to her brother as we did, or any other stranger would

have done. But, most certainly, it wasn't Einstein who

"MUSIC STUDY EXALTS LIFE"

IAN PEERCE

TOOKING BACK over recordings recently issued,

of singers reveals a modern advance in musical repro-

duction that is not only all to the good but of a

history-making status. It would hardly seem possible

that Victor could have bettered the operatic discs

issued in November 1945, but such is the case. Our

praise of these recordings from the reproductive side

is shared by several leading sound engineers, visiting

this country, from Europe. One English engineer, with

over thirty years of recording experience behind him,

stated that the realism of sound was as "startling as

it was pleasing." The group of recordings to which

Treasury of Grand Opera; a group of selections by

various artists designed as a companion piece to Simon

and Schuster's anthology of the same title. Victor

Russian Opera Arias; by Alexander Kipnis (bass).

Bellini: Norma-Casta Diva, and Ponchielli: Gio-

conda-Suicidio; Zinka Milanov (soprano) with RCA-

Victor Orchestra and Chorus, directed by Frieder

Meyerbeer: L'Africana-O Paradiso, and Verdi:

Un Ballo in Mascera-Ma se m'è forza perderti; Jan

such enthusiastic reference is made include:

Victor set 1073.

Weissmann, Victor disc 11-9293.

an accent by Victor on opera-timed to coincide

Opera and Concert Lead Month's Records

by Peter Hugh Reed

from "Carmen" by Gladys Swarthout and the RCA-Victor Chorale; a less persuasive rendition of the "Traviata" duet, Un di felice eterea, by Licia Albanese and Jan Peerce, in which the voices are somewhat over-amplified; and James Melton's admirably straightforward singing of Il mio tesoro from "Don Giovanni."

Kipnis sings arias from "Eugen Onegin," "Sadko," "Prince Igor," "Boris Godunoff," and "The Russalka," as well as The Song of the Flea by Moussorgsky (an anomaly in an operatic album). It is the tonal magnificence of Kipnis's voice that im-

presses rather than his interpretations; indeed, one feels he overdoes the plentitude of voice, Chaliapin, in his day, brought more dramatic subtlety to his versions of much of this material, but few who admire a splenwith the opening of the Metropolitan seasondid vocal organ such as Kipnis possesses will deny the has given us some of the most realistic operatic reeffectiveness of these recordings, so realistically recordings ever made, Indeed, the expansiveness of orchestral background ideally balanced with the voices

Milanov possesses a rarely beautiful voice but her singing is uneven. Her Casta Diva fails to efface the memories of Muzio and Ponselle, and her Suicidio is tonally too unsteady for its own good. In our estimation, Jan Peerce succeeds in making one of the finest recorded versions of O paradiso; he has the heroic quality essential to this air and his musicianship is praiseworthy. The unfamiliar aria from the "Masked Ball" has not been on records since Caruso made it; Peerce sings it with fine dignity and feeling. Noting the realism of the orchestra as it comes through behind O paradiso we realize the eminence of this recording. Mr. Warren is good but not outstanding in the tragic aria of Renato from "The Masked Ball" and the Credo of Iago from "Otello." He has often exhibited a prodigality of voice in the past, but here he holds back which would have been all to the good had

he brought more subtlety to his singing. The Annil Chorus by the RCA-Victor Chorale, under Shaw's direction, is most effective; here we find evidence of a fine musical imagination at work. The "Lobengrin" excerpt although good is not quite on a par, Blanche Thebom's voice is rather light for Waltraute's Narrative, but her musicality and tonal beauty stand her in good stead. The shade of Schu-

grounds under the direction of Mr. Morel are the real

Haydn: Symphony No. 97 in C major; The London

Schumann: Symphony No. 1 in B-flat; The Cleve-

RECORDS

land Orchestra, direction of Erich Leinsdorf. Columbia

Philharmonic Orchestra, directed by Sir Thomas

Beecham, Victor set 1059.

Peerce (tenor), with RCA-Victor Orchestra, directed by Frieder Weissmann. Victor disc 11-9295. mann-Heink arises in memory-but neither hers nor Verdi: Un Ballo in Maschera-Eri tu, and Otello-Thorborg's version of this music were as well planned as the present disc, nor did they have the fine orches-Credo: Leonard Warren (baritone), with RCA-Victor tral work of Dr. Weissman to support them. One of Orchestra, directed by Frieder Weissmann, Victor disc the most gifted of the younger singers, Robert Merrill. does not succeed in effacing others in his arias from Verdi: Il Trovatore-Anvil Chorus, and Wagner: "Hérodiade" and "Hamlet"—his feeling for the French language is not yet sufficiently developed to permit the style in performances needed. The orchestral back-

Lohengrin-Bridal Chorus; sung by RCA-Victor Chorale with orchestra directed by Robert Shaw. Victor disc 11-9294. Wagner: Goetterdaemmerung-Erzaehlung; Blanche

Thebom (mezzo-soprano), with RCA-Victor Orchestra, direction of Frieder Weissmann. Victor disc 11-9296. Massenet: Hérodiade-Vision fugitive, and Thomas: Hamlet-Chanson Bachique; Robert Merrill (bari-

tone), with RCA-Victor Orchestra, directed by Jean Paul Morel, Victor disc 11-9291.

The "Treasury" album contains Toscanini's superlative performance of the Prelude to "Lohengrin"; the Prologue from "Pagliacci" well sung by Leonard Warren: an uneven, but often vocally lovely Ritorna vincitor from "Aida" by Mme. Milanov; a rousing performance of the Soldiers' Chorus from "Faust" by the RCA-Victor Chorale: an admirable account of the Habañera

Grieg: Symphonic Dances, Opus 64; The Indianapolis Symphony Orchestra, directed by Fabien Sevitzky, Victor set 1066. Glazounoff: The Seasons (Bailet Suite); The Dallas

Symphony Orchestra, director Anton Dorati, Victor Milhaud: Suite Francaise; The Philharmonic-Sym-

phony Orchestra, direction of Darius Milhaud, Columbia set X-286.

Except for the Minuet movement, this new recording of Haydn's C major Symphony will please all of the composer's admirers. In the Minuet, where Haydn has some highly effective fortissimo timpani passages. Beecham plays these down and removes the dramatic thrill of one of the composer's most exciting Minuets. Moreover, Sir Thomas' tempo here is on the slow side. Otherwise the performance of this work reveals the affectionate sort of treatment for which the conductor is justly admired and the recording is a real advance over Beecham's previous ones made for English Co-

Mr. Leinsdorf's version of Schumann's "Spring" Symphony lacks essential graciousness; he fails to reveal the imagination that Koussevitzky brought to this score. The Grieg Symphonic Dances are Norwegian counterparts to Dvořák's Slavonic Dances, tuneful and quite as good as the music from "Peer Gynt." Sevitzky plays them nicely, but his performance of Liadoff's Baba Yaga on the last face lacks required drive and dramatic punch. Glazounoff's ballet "The Seasons" is overlong and not on a consistent level of inspiration; there is some charm in its opening movement with its musical snowstorm and the autumnal Bacchanale remains the best and most compelling section of a score all too obviously imitative of Tchaikovsky and Rimsky-Korsakoff. The surprise here is the fine playing of the Dallas Symphony, one of America's youngest orchestras. In his "Suite Français," Milhaud takes a handful of French folk tunes from various provinces, adds some

tunes of his own, and writes a very agreeable suite. Mozart: Concerto in E-flat, K. 365 (for two pianos); played by Vronsky and Babin with the Robin Hood Dell Orchestra, directed by Dimitri Mitropoulos. Co-

Rachmaninoff: Concerto No. 2 in C minor, Op. 18; Artur Rubinstein and the NBC Symphony Orchestra, direction of Vladimir Golschmann. Victor set 1075.

Technically the Mozart work is well played, but the style is not truly Mozartean, it lacks essential graciousness. Moreover, the balance of recording is not good It was inevitable that Rubinstein would play the Rachmaninoff Second Concerto, since he officiates at the keyboard in the moving picture "I've Always Loved You." He has the technique requisite for this music but his conception of it shows less receptive feeling for its poetic romanticism than do the composer and Moisevitch, and the orchestral work of Mr. Golschmann is uneven and frequently ragged.

Beethoven: Quintet in C major, Op. 29; The Budapest String Quartet and Milton Katims (viola). Colum-

Brahms: Sonata in E-flat major, Op. 120, No. 2; Benny Goodman (clarinet) and Nadia Reisenberg (piano). Columbia set 629.

The Quintet is a genuinely delightful composition. reposeful in quality. It is well played and performed. Goodman's musicianship is admirable.

THE ETUDE

MUSIC HISTORY AND NOTATION

"HISTORICAL ANTHOLOGY OF MUSIC, Oriental, Medieval and Renaissance Music." By Archibald T. Davison and Willi Apel. Pages, 258 (sheet music size). Price, \$7.50. Publishers, Harvard University Press,

Many years ago (1912), Dr. Hugo Riemann (1849 1919), one of the greatest musical savants of history. and incidentally, a valued contributor to THE ETUDE MUSIC MAGAZINE, produced his "Musikgeschekte in Beispielen" ("Music History in Examples"). This was a collection of a hundred and fifty distinctive compositions of the thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, and eighteenth centuries,

A far more comprehensive work now comes to us from Harvard University. One of the authors, Dr. Archibald T. Davison (James Edward Ditson Professor of Music at Harvard), is a famous choral conductor, while his confrère, Dr. Willi Apel, is a native of Poland and had his training in the universities of Bonn, Munich, and Berlin.

The new historical anthology traces the history of the art from the earliest Oriental and Greek music. down through the early and late medieval periods, and then enters the fifteenth and sixteenth centuries. The book immediately becomes a "must" for the modern musical library, because the distinctive characteristics of the art cannot be traced in words, but in the notes. These latter are presented in modern notation

The work as a whole is a musicological triumph which we are proud to see come from the press of a great American university.

VOCAL OBSERVATIONS

"THE SECRET." By Charles Lagourgue, Pages, 210, Price. \$2.50. Publisher, Meador Publishing Co.

Observations upon the art of singing by a teacher of international experience. They are presented in very

BODY MECHANICS AND VOICE

"THE VOICE GOVERNOR." By Ralph M. Harper. Pages, 152, Price, \$3.00. Publisher, E. C. Schirmer Music Co.

A new edition of an excellent work first reviewed in THE ETUDE for November, 1942, Mr. Harper has expanded his material and in the meantime has secured the approbation of many famous teachers, singers, and physicians.

WORLD MAN

"ALBERT SCHWEITZER JUBILEE BOOK." Edited by A. A. Roback. Pages, 508. Price, \$7.50. Publishers, Sci-Art Publishers.

Here is a book about a philosopher, physician, clergyman, musician, missionary, and humanist which must remain one of the great biographical encomiums of

The fact that the contributors represent writers from over a score of the foremost world educational

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

institutions, including Harvard, Columbia, Yale, Prince- day who seek to appraise the importance of the great ton, Chicago, Southern California, Brown, and the universities of Berlin, Leipzig, Hamburg, Giessen, and Uppsala is an indication of the scope of the work.

Like Leonardo da Vinci, Benjamin Franklin, and a few other amazingly versatile men in World History. Albert Schweitzer was endowed with a mind and a spirit and an artistic genius which made it possible for him to rise to the top in many different callings. Behind all, is his tremendous sincerity which has bent his efforts so that every personal ambition that did not reach out to the aid of mankind has meant nothing to him. No individual sacrifice was too great to make in order to further his humanistic ideals. After his highly successful careers in philosophy, aesthetics (he is internationally famous as an organist and organ builder) in medicine, in ethics, and theology and religion, he took it upon himself over a quarter of a century ago to enter the French Congo as a medical Missionary. Occasionally he returned to Europe to give organ recitals to help in prosecuting his work among the natives in Africa. This enabled him to do much valuable study in tropical medicine, philosophy, and theology.

Schweitzer was born in Kaysersberg (Günsbach), Upper Alsace, January 14, 1875. He studied at Strassburg, Paris, and Berlin Universities. He studied organ with Eugen and Ernst Münch in Strassburg, and with Widor in Paris. His organ concerts in Strassburg and in Paris were internationally famous. His biography of Bach and his works on organ have high rank, All of this has been given up for his work in the missionary field. His attitude upon Christianity is representative of the great and simple spirit of this man.

"What has been passing for Christianity during these nineteen centuries is merely a beginning, full of weaknesses and mistakes not a full-grown Christianity springing from the spirit of Jesus. Because I am devoted to Christianity in deep affection, I am trying to serve it with loyality and sincerity. In no wise do I undertake to enter the lists on its behalf with the crooked and fragile thinking of Christian apologetic, but I call on it to set itself right in the spirit of sincerity with its past and with thought in order that it may thereby become conscious of its true nature"

The book is in no sense a biography, but rather a series of essays by many

achievements of this world figure.

ELEMENTARY CONDUCTING TECHNIQUE

"CONDUCTING WITHOUT FEARS." By Joseph Lewis, Part One-A General Survey. Pages, 55 (paper bound). Price, \$1.00. Publishers, Sam Fox Publishing Com-

A concise, practical handbook for the beginner, giving not merely the essentials, but a large amount of useful and profitable information and advice, such as two-handed conducting, the stance for conducting, counting exercises, tact, and personality. The book will be helpful to teachers, inasmuch as it puts down so many things that the teacher would otherwise have found necessary to discuss in class

RUSSIAN MASTER

"Tchaikovsky." By Antoni Gronowicz. (Translated from the Polish by Joseph Vetter), Pages, 192. Price, \$2.50. Publisher, Thomas Nelson & Sons.

The author has an admirable gift of taking incidents and motifs from the composer's life and turning them into a fine literary mosaic which to thousands of music lovers is far more readable and effective than the bald skeletons of facts stored away in archives of musical history. Like his two previous works on Chopin and on Paderewski, his new book gives a full length word portrait of Tchaikovsky that teachers will find excellent material to recommend to their pupils.

OPERA ANTHOLOGY

"A TREASURY OF GRAND OPERA." Edited, with the Stories. History, and Music Described in Detail by Henry W. Simon. Pages, 403. Price, \$5.00. Publishers, Simon and Schuster.

Henry W. Simon, brother of Richard L. Simon of the well known firm of Simon and Schuster, has produced one of the most delightful collections of operatic selections and comments upon opera we have seen. Mr. Simon is a critic of long training and experience and writes not only with taste and exactness of knowledge. but also with an understanding appreciation of modern trends. He has been fortunate in securing admirable. easily playable piano arrangements by Albert Sirmay, fine translations by George Mead, and excellent illustrations by Rafaello Busoni. The operas included are "Don Giovanni," "Lohengrin," "La Traviata," "Faust," "Aïda," "Carmen," and "Pagliacci,"

This is no encyclopedic rehash of opera facts and stories, but rather a revitalization of each subject, followed by a keen but popular appraisal. At the end of the text are from seven to twelve selections from the music. Everything about the publication-paper. letter press, and music plates-is so excellent that we cannot imagine a finer musical present at this season. The illustrations are exceptionally fine. The artist, Rafaello Busoni, is the son of the late Ferruccio Busoni, of the fine minds of the eminent composer and pianist.



DR. ALBERT SCHWEITZER JUST HAD TO HAVE A PIANO The eminent physician, theologian, organist, and world-amous Bach specialist has devoted the better part of his life to missionary service in French Equatorial Africa. He just had to have a piano and this picture shows how his devoted natives brought it to him in a dugout,

Up Swing!
Miss Leta Wallace of Kansas City (Mo.) writes: "In the waiting room of the Cincinnati Airport there are two murals. One depicts man, bent to the earth by the heavy-burden on his back: the other shows him standing on tip-toes in a huge hand which is lifting him up to the plane-filled sky. Shoulders squared, head back, he reaches up and up and up. -When I saw this picture it dawned on me that 'upness' is not only a way of playing the piano but a way of living. . . . Long live Up Swing!

"Only this week the mother of two of my pupils attended a lecture by a doctor from our city health department who stated that modern civilization is causing bodily degeneration from the waist up. When this mother saw her boys happily 'up swinging' at the piano she felt better. Here in their music at least, they were freeing the upper parts of their bodies."

Thank you, Miss Wallace, for starting us off on our Pianists' Page so upswingingly. Miss Wailace, like hundreds of teachers and players has found that a pianist plays easily and freely when he senses a light, unnoticeable spring from his left toe, a gentle sideways and forward-and-back swing from the hips, and a slight unobstrusive lift of his featherweight eibows.

Call it what you will,-upswing, uplift upsoar, it is the first and most important principle in playing the piano. It is the key to beautiful, moving, music-making. Through its use the pianist more easily finds the ideal baiance of energy and weight in his pianistic approach. It is simply the slow-motion, upward lift of a balancing elbow tip as the finger plays the key. For a clear description of up touch, see the "Children's Technic Book" (Majer-Liggett).

So, with Up Swing and Up Lift we are off on our new Pianists' Page! . . . No elementary teaching questions will be answered in this department; no early grade problems will be discussed. Advanced piano technics, materials, matters of interpretation and style, and many other topics of interest to pianists and teachers will be offered.

I am hoping that Planists' Page friends will send in their own observation, pro and con, on the topics discussed, and be sure to send along questions on the pianistic or "pianogogic" problems which trouble you. If you are a young planist, so much the better, for it is important to have as many technical and interpretative points cleared up before you get well along the way. . . . I will do my darndest to help you all-flexible, alert older musicians as well as zealous, aspiring young-Upswinging.

What of Our Teaching Standards?

levels and standards in our land. A weeks by these basic lacks. teacher in the suburb of a large city year old who had several years of lessons States, I blame the music teachers in the immersed himself in music, eaten, drunk, time for us."—RUBRING

Inaugurating a New Etude Feature

The Pianist's Page



by Dr. Guy Maier

Noted Pianist and Music Educator

studied no technic, played the Waltz in incompetents? A-flat of Brahms without dotted notes, and seemed blissfully unconscious that the dotted notes were to be played diflessons with tragically poor preparation. How we need competent, thorough

Beginners' Teachers!" Sharp corroboration of this teacher's girls had studied before, in periods rang- competing, ing from a few months to ten years. Yet, Shortly afterward the young man win-

played for me. She couldn't tell a major public and private schools just as much chord from a minor, never heard of an as the piano teachers. . . High time, isn't was the boy's statement that there are arpeggio, had played the scales of C, G it, for us to do some fighting in our own and F majors only (no minors), had communities to get rid of the flagrant

Portrait of A Prize Winner Right on the heels of these shocks ferently from "straight" notes. . . . Alto- came the announcement of the winner of gether too many pupils come to me for an important national competition for pianists. Was the winner an American, trained in this land by an American teacher? Not by a iong shot. . . . The prize was taken by an eighteen year old letter came a few weeks later when I Palestinian pianist only a week or two guest-taught at a well known girls' col- after he had arrived in this country. We lege where hundreds of intelligent young sincerely congratulate this foreign musiwomen are given the opportunity of cian for running off with a much coveted studying piano without extra tuition cost award for which many pianists of the cians as well as zealous, aspiring young-sters. . . . Here's to a long happy life of and with excellent teachers. Most of the United States, Canada, and Mexico were

many did not know even the barest rudi- ner played for me. Were his natural ments of notation, note, rest or time musical and technical gifts so much values, not to mention elementary piano superior to the young pianists of our Recently several disturbing items have playing essentials, Many could not read land? Not at all. We have dozens of evidence on the state of plano teaching of the bass clef! Progress was stymled for Then, why did he run off with the prize? our own planists? Simply because he has studied music Yet, here were eager girls, most of throughout his life. He had teachers who writes: "You would be shocked if you them from "upper middle class" families were thorough, studious musicians them-

and clothed himself with it, avidly sought out the artistic and historical backgrounds of it, and always searched diligently to find each composer's true voice He and his teachers have only one burning ambition, to bring the music to life with eloquent and profound utterance. That is why he won the prize over our native pianists

This I think is the chief difference between music study in the United States and some foreign countries, that we regard music too much as a means toward earning a good living, while "over there" they simply live their music. Here, teachers, parents, and gifted students think only of exploiting and cashing in on their talents as quickly as possible, of using superficial facility for gain, or to feed "egos," to bring glamor, or with luck a lucrative contract in the films or radio. So long as so many of our musicians young and old, hang onto this personal ambition objective, just so long wili we fail to produce great or even good artists.

I was interested in finding out whether the years of living his music had warped the mentality and outlook of the young Palestine pianist. . . . Far from it! He is in no hurry to make a dazzling debut or embark on long, perspective-distorting tours. No, he wants to learn a lot more before he starts on a career. He pians now to go to a university to study, especially philosophy and French, From all indications he is well on his way to becoming a well rounded, admirably adjusted human being.

Two interesting items which I gleaned from him: During these years in Palestine he has heard practically no virtuoso pianists, yet through his own and his teacher's intensive study of the music of the great composers his interpretations show an astonishing grasp of content and style. . . . So you see, it is not necessary to study in a "musical metropolis" in order to become an artist. . . . It can be accomplished just as well in the smallest towns if both teacher and student live their music and live for music

The other item which interested me quite a number of young pianists in Palestine possessing formidable technical equipment, all-encompassing repertoire, and astonishing facility in memorizing notes. All of them can learn virtuoso concertos, fantasias, sonatas in a few days! But, he added, no one considered this at all remarkable. Pianists worthy of the name did this as part of their stockin-trade. . . . Which caused me to reflect. If little Palestine has this weil

schooled talent ready to go, what about Russia with its all-inclusive program for training its army of gifted young artists? And what are we doing with our horde of talented youngsters?

Don't you think we American teachers had better take inventory of our objectives? Are we studying, teaching, living music as never before? If not, we may feel chagrined, to say the least, when the .young artists from those lands across the seas begin to invade our shores. Will we once again cry out that managers and come to my attention offering depressing music at all; some had not even heard youngsters of equal talent in our cities, addinces are "discriminating" against

"Not without design does God write the volud hear some of the specimens of who could afford good teachers. For this selves. Under the guidance of these music of our lives. Be it ours to learn dano teaching who come to me for audi-appelling situation, which I have reason teachers he has fived music of these music of our lives. Be it ours and appelling situation, which I have the I have the later of the second of the plant tearning wind continues to believe, is general through the United thoughtful study, day and night. He has rests. If we look up, Good will best the

It's Fun to Teach Piano in a Small Town

Mrs. Guhl was born in Wyaming but has lived most of her life in Dossel, Minnesoto. Her grophic picture of the fun she and her pupils get from music will be an inspiration to mony teachers. She is a groduate of the fomous St. Olof School at Northfield, Minnesoto and for a time was on instructor in that institution. In 1936 she went to Berlin, Germony, where she studied with Franz Mühlbouer, one-time occomponist to Schumann-Heink, Back in Americo, she come under the influence of Dr. Guy Moier. "At present," she writes, "I om keeping house, teaching thirty-nine pupils and directing a church chair. This quiet life is really ful of interest, excitement, and thrills, and I wouldn't trade places with many city people who seemingly hove so many more opportunities for glamour and romance. I only wish I could find a loundress-then it would be just about perfect."

WELL-KNOWN piano teacher once made the remark, "We music teachers don't get rich, but we have an awful lot of fun!" And, may I add, even not-so-well known teachers plugging along in small towns can have pienty of fun. With the aid of a little luck more interest, and a hean of hard work the day comes when the plugging speeds up to a brisk walk, with now and then a leap forward on the road to successful teaching. It's a grand road to travel, for there's never a stretch of monotony along its up-anddown course, which is good for a lifetime. I live in a little village together with less than a

thousand fellow-viliagers, most of us so well acquainted we address each other by our first names. I grew up here, and came back to make my home here eight years ago, after an absence of about twelve years spent going to college, teaching, and traveling. That is neither important nor interesting, except that such a biographical sketch could be applied to many other housewife-piano-teachers, responsible for the only individual musical training thousands of small-town children ever get, supplementing the vocal and hand program of the public schools, and providing the preparatory training for the talented ones who make music their life work. As a group we are an entity in the great field of music education, even though we teach on a part-time basis. Very small towns cannot afford the lucrative fees rightfully demanded by professional teachers; hence most of our youngsters learn to play the piano only if some housewife is willing to "give lessons" a few hours a day. I am sure most of the teachers in this group would agree enthusiastically that this side-line of music lessons is lots of fun; it's absorbing, stimulating, occasionally thrilling, and only occasionally frustrating and discouraging. It gets into the blood and compels one to keep on in spite of all sorts of good reasons for stopping-such as the lure of social activity, the reproach of stacks of long-overdue mending, and the seasonal urge to indulge in a bout of good old-fashioned house-cleaning

Stimulating Associations

A small town can be a gold mine. It vields to the willing prospector precious hours of unbuvable experience, and now and then a nugget comes to light when the minutiae of routine teaching and the hours of quiet reading crystallize into original ideas or deepened musical insight. The supply of pupils is abundant, at times to an embarrassing extent. "First come, first served," may mean the exclusion of some taiented ones unless they are willing to wait, but it's the safest rule to follow if one values peace. You can't play favorites and get by where everybody knows everybody else. Time can be filled in a small town as well as in a city. Suppose one has thirty-five pupils. They are as dull or bright, docile or rebellious, ambitious or lazy, conscientious or careless, steady or erratic, as a group of thirty-five youngsters in a metropolitan area. Rural

JANUARY, 1947



MRS. GUHL'S "KEYNOTERS CLUB"

Studying Mozart's "Magic Flute" in preparation for the weekly broadcast of the Metropolitan Opera Company's performance in Minneapolis.

by Louise Guhl

birth is not a bar to the possession of talent, nor is urban birth a guarantee of mental superiority. Let no one assume that country boys and girls are uninteresting pupils; quite the contrary! They're human blotters. with an absorption capacity that necessitates constant refills in the teacher's supply of material and inspiration. And, like all youngsters, they're lovable; associations with youth are delightful even when exhausting. They are certainly never a bore!

I think it is the intimacy of small town life which makes teaching so satisfying. As a class of pupils grows from one or two to twenty, thirty, or forty, more people become interested in your work, and they let you know they appreciate the opportunity open to the children. The children feel that learning to play the niano is worthwhile, because grown-ups are interested and proud of them. Parents can be a very real help to teachers, but too often parents and teachers do not have a chance to get acquainted. That is no problem here; after exchanging recipes with the mothers and little jokes with the dads, sharing their pride in the athletic or scholastic prowess of their sons and daughters, working with them in community and church affairs, knowing something of their troubles as well as their successes, one has a good foundation upon which to meet them in discussing practice, teaching material. keeping pianos tuned, extra help for special difficulties. and many other common problems. Trips to concerts in a nearby city are made possible when parents are glad to furnish cars, and some dad is sure to treat the crowd to ice-cream and sodas afterward, because he

knows them all and enjoys their fun. There is no need for that empty, let-down feeling after a recital; the mothers are glad to organize a party, and since everybody knows everybody else, gaiety and high spirits prevail, with the small fry thrilled to hear the grown-uns tell them how well they played. Where but in a small town would a student recital draw a crowd that packs the high school auditorium? And where else would everybody be interested in the individual progress of all those who play, because they know them?

Parent-Teacher Cooperation at Its Best

Not only does the teacher know the parents, but they know each other. One summer, I had a group of seven girls come three hours a week to study-of all thingsscales! It was elementary harmony, of course, and the class was organized at an afternoon coffee-party for the mothers. For two seasons, my teen-agers have had a study club, the "Keynoters," the primary purpose of which is to provide opportunity for public performance. This, too, was organized at a meeting of mothers, but has been conducted entirely by the members themselves. Everybody in town knows who they are; they had a fine turn-out at a model club-meeting at P.T.A. last winter, for which many of them put in hours of extra practice. Twice, recitals have been greatly benefited because generous parents have loaned their good piano, transported it, and had it tuned so their daughter's playing should be at its best. That sort of cooperation is secured when parents and teachers know and trust each other. (Continued on Page 54)

Music and Study

Jumping to the Top of the Ladder

Is it at all possible to fearn to play more Is it at all possible to fear to play more difficult musle without first playing simpler pieces? I have recently taken lessons for seven months from an excellent teacher, and practiced from four to eight hours daily. Now I am in earnest about learning to play, because my nerves have given out, and I find much relief in the plano. However, when the pressure of my work is too great it seems that I must express what perhaps the Sonata "Pathetique" has to say, or some other works; and a Brahms Lullaby can not fill the need. Often the Lailaby can not fill the need. Often the desire to play something is so intense that I spend several hours in conquering a single score, or a few measured them wholly uncommon the second three measured them that the second three three second three three measured three contracts of the second three secon

Please don't be disappointed if the answer is no, and let's elaborate further. I realize the depth and sincerity of your purpose. Why then not follow the only logical course: that of a gradual, progressive development? Would you expect a freshman to use seniors' text books, or an architect to build upper stories on four sticks set in the ground without a strong foundation to rest upon? Would you submit to a major operation performed by a medical "prep" student? Of course not. Well then it is the same with piano playing, and the ladder must be climbed lack concentration and pay little attenstep by step. Anyone trying to jump to tion to the points you try so conscienthe top will only play "at" the music and derive no satisfaction from it. You the case, if their stagnation can be should keep yourself in the hands of a ascribed to downright carelessness and reliable teacher who can draw a rational indifference, then you should have no program for you. What a reward would concern and devote your efforts to other be yours, after only a year or two! There pupils who work earnestly and do their are easier numbers which contain dra- very best to profit by your advice. matic intensity or poetic moods, for instance: Bach. Petit Prelude in C minor; Mozart, Fantasy in D minor; Beethoven, Sonata Op. 2. No. 1; Chopin, Preludes Numbers 2, 4, 6, 20; Debussy, Reverie and Page d'Album. Then the "Pathetique" would lead to still greater sonatas, such as the "Appassionata," the Sonata in C minor Op. 111, or Chopin's B-flat minor

So, good luck to you. Set to work; and remember the eternal words: "Rome was not built in one day," and "Genius is a long patience."

Sonata

A Quiet Wrist

I am a plano Instructor in the locality in which I live. There are about three students in my group who have difficulty in developing a quiet wrist. I have used every method that I can think of, to try and overrome this defect; however, with no avail. I am wondering what you might suggest—L. L. S., Indiana.

The problem of students whose wrists and forearms "wiggle around" is not a las are identical to some used by Debussy band, give club, choir, and I find no how quickly you'll improve if you "stok and rove it is usually overcome by eminh is "Twelve Etudes," admittedly a mention of theory, ear-training, harmony, no tit" regulary you'll here are a few examples phasizing a firm legato and practicing work summing up the most complicated, which are so necessary if you want to of materials which afford excellent readphasizing a firm legato and practices. We samming up the index companies and account with the good foundation you mention, ing practice: the music section of The exercises isset of the work books are not more widely used? Simply Have you thought of the hours and hours Errors; Heller, Burgmüller, Kochler, Gurgher, Gur These oblige the impers to the ways bound and without any because they are "the real thing," with of practice and rehearsal that all these litt; Schumann ("Album for the Young." help or interference from up above. If no sugar coating or short cut claims di-help or interference from up above. If no sugar coating or short cut claims di-help or interference from up above. If no sugar coating or short cut claims di-help or interference from up above. If no sugar coating or short cut claims diyou haven't done so yet you might try rected to and swallowed hook, line, and the state of profitably and efficiently? Single of Blandford all high first of the state of the the "Complete School of Pianoforte all by the "suckers" who in our present What lies ahead, of course, depends II (Haydn and Mozart); Mathews Stand Technic by Island Philipp. This excellent hustle-and-bustle times think only of upon what you decide upon for the fu- ard Graded Course, Vol. III and IV: Technic of isnor runipp. This execute the control outdoing the other fellow, and "getting ture. If you want to teach Public School Early English Classics, edited by George of the control outdoing the other fellow, and "getting ture. If you want to teach Public School Early English Classics, edited by George of the control outdoing the other fellow, and "getting ture. If you want to teach Public School Early English Classics, edited by George of the control outdoing the other fellow, and "getting ture. If you want to teach Public School Early English Classics, edited by George of the control outdoing the other fellow, and "getting ture. If you want to teach Public School Early English Classics, edited by George of the control outdoing the other fellow, and "getting ture." book contains many patterns and country of the state of t

The Teacher's Round Table

Maurice Dumesnil



Any harm coming from William Ma-

son's books? Why, here is one of the

outstanding contributions of all time to

piano technic! It is really astonishing

how modern Dr. Mason already was, "way

back when" . . . Some of his arpeggio

or pianists to form your opinion? Haven't you noticed that they usually disagree among themselves, and are divided fifty-Correspondents with this Depart-ment are requested to limit letters to One Hundred and Fifty Words.

fifty? You should simply question yourself as to whether you like this sonata, or not. When I see a painting I always ask myself: would I want to look at it in my home day after day, year after year? This determines my judgment, regardless of what the critics have to say. The same applies to music. If for instance some tiously to impress upon them? If such is inane, nonsensical, nerve racking concoctions heard over the ether waves un-"no good." And the remedy is simple: "Choke it." I do.

Too Much Versatility Three Questions I am fourteen years old and have been taking plano lessons since June, 1944. I have gone through Books 2, 3, 4, and over half of Book 5 of the John Thompson Series, I have studied some Czerny (Lieb-1. Will you explain the singing touch and how a student can obtain this touch?
2. Why isn't Dr. Mason's "Touch and Technic" used today by teachers? Will any harm come from using any part of this ling) and have gone through the Fourth Grade Etudes and most of the Fifth Grade work?

3. Is the Piano Sonata for four hands (1938) by Paul Hindemith considered good piano music by critics and planists?

—B. P., Tennessee. Grade Etudes and most of the Fifth Grade Technique. Last year for the students' re-cital I played Chopin's Frelude Op. 28, No. 15, and this year I am playing Lotus Land by Cyrll Scott. I am going to take up or-gan study in my spare time this year (I will be a freshman). I have played trum-pet in the senior band for one year and The singing touch is produced by a firm but flexible pressure from the fleshy part of the finger tips. The keys must be depressed deeply, while the arm and wrist remain relaxed. The tone will then be rich and full, like the voice or violin.

pet in the senior band for one year and will probably play first this year. I have two questions to ask. First, what should I do to further my study of music, because I would like to become a music because I would like to become a music teacher, or at least give plano lessons? I want to lay a good foundation. (One thing I neglected was that I sing alto in the glee club and choir and am pretty good.) Sec-ond, what grade would you classify Lotus Land as being in?—D, J., Ohio.

formulas are exactly those practiced by swer: "A rolling stone gathers no moss." correctly. Count your beats carefully and the great planists of today. Other formu- My, my . . . plano, trumpet, voice, organ, avoid any mistakes. You'll be surprised

one band instrument is necessary, with Ada Richter; "Ten Poetic Pieces for mooth and released performance.

Now, there might be another angle to I consider the Hindemith Duet Sonata plane as your chief subject, followed by Young People," Lehman: "Pastels," Guy Now, there might be another angie to reconstruct the functional poles source and subject, followed by Young People," Lehman: "Pastless the question. Could it be that those three students do not improve because they sive, abstract, and cerebral as many of studio, still more efforts should be con-publishers of True Furne.

centrated on that one instrument because the success of your class will depend for a large part upon the publicity derived from your ability to perform. Since you are a freshman and have four years of work in front of you, it would be adwisable in either case to give first place on your schedule to piano study, with the Fminent French-American other matters taken up on the side, and Pianist, Conductor, Lecturer, onegby one, Remember always, that over-work and division of efforts inevitable and Teacher prove destructive.

Lotus Land can be classified at about

Housewife Teacher

I'm a music teacher in a small town. Began four years ago because I love music and children and they had no one to teach them. I began with nine pupils, and now have thirty-five. They have progressed steadily. Now here's my trouble. In pieces steadily. Now here's my trouble. In pieces I'm not familiar with I can't read the notes fast enough. The pupils are constantly bringing pieces for me to play; for instance Rachmaninoff's Prelude in C-sharp minor Rachmaninoff's Prelude in C-sharp minor and Chopin's Polonaise. They're hard for me to read off: takes lots of practice; yet I've heard other teachers play readily. Could you suggest books—or a course I Could you suggest books—or a course I could take at home on sight reading? I'm a busy housewife and mother. From 6.00 A.M. to 10.00 P.M. seems I don't have a minute, but I know I must find time to study and practice.-Mrs. A. L., Georgia.

First of all, my congratulations upon der the name of music become too much the fine development of your class, It for you (they are for me), you can say: shows the reality of the musical need which existed in your community, and your ability to fill it. Now as to your trouble: I wouldn't get a bit upset about the fact that some teachers elsewhere read at sight the Rachmaninoff Prelude and the Chopin Polonaise. So they're hard for you to read off? Well, cheer up: they are for everybody, and those teachers ought to be "in the same boat," unless . . . Unless they have practiced these pieces previous to reading (?) them, and I'd bet you ten to one that such is the case. They knew exactly what was coming, and they got ready for it. Why couldn't you do the same? Here are a few titles apart from the two you mention: Clair de lune, Minuet, Liebestraum, Theme from the B-flat Concerto, with last and least that maudlin and insipid "Warsaw" Concerto. No authors' names are necessary, are they? This list will fill the bill. I am sure.

As to sight reading, it isn't learned from books but from practice. Start Perhaps I should have called my an- reading short pieces, slowly at first, and

Some Musical Devils

by Elise Lathrop

is more of a favorite with the basso? Instead of the dignified monarch, the father, whether kindly or villainous, here is a role which offers opportunity for so many different moments of acting. Mockingly humorous as in the Garden Scene of "Faust," cruel and cynical in the same opera, baffled, triumphant: all of this added to the music easily explains its

Among great interpreters of this role one's memory instantly summons from singers of the not too distant

HE DEVIL in music! What other operatic role past, although too distant for most opera goers of the present, is the French basso Pol Plançon. This artist had not only a beautiful voice of wide range, but he also could execute florid music with the flexibility of a coloratura soprano. He was, like most French artists, an accomplished actor, tall, graceful, with fine stage presence, and he gave to this role a more sinister characterization than some other singers. Those who heard him in the great days of New York opera, when the list of singers included so many stars of the first magnitude, will recall his cynical cruelty in the Serenade



EDOUARD DE RESZKÉ

EZIO PINZA
As Mephistopheles in "Faust"

JANUARY, 1947



MARCEL IOURNET As Mephistopheles in Gounod's "Faust"



POL PLANCON

and Church Scene of "Faust," while he was humorous, but with tongue in cheek, with fatuous Martha in the Garden Scene, triumphant as he curses the flowers later in the same.

Plançon's voice was, as is by no means always the case, equally beautiful in a drawing room as in the opera house. Of his dignified bearing it was once said: "Plancon is the only person who can walk out in front of a trolley car"-at this time there still were cars on Broadway in front of the opera house-"and compel the motorman to stop to let him cross."

At the same time with Plancon, Edouard De Reszké. the Polish basso was a member of the Metropolitan Company. He had a full, magnificent voice, an imposing stage presence. To me, his Mephistopheles lacked the cynicism of the French basso's interpretation, was more of a genial, rollicking personage. He was notable in Wagnerian roles, although his repertoire embraced many French and Italian operas as well. He died either during or shortly after World War I as a result of hardships endured, even though in that war the horrors of this recent war's concentration camps were unknown

VOICE

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

FEDOR CHALIAPIN As Mefestofele in the opera by Boito

Chalianin, the Russian, will be remembered by more recent opera goers, and as Mephistopheles in Gounod's opera, but especially in Boito's Mefistotele, he was indeed a striking figure. In the latter his first appearance was standing on a representation of the globe, almost nude, with a long robe trailing behind him. His enormous deep voice, great height-six feet four inches -his singing and acting made this a memorable interpretation. It seems strange to read in Hurok's interesting reminiscences, "Impresario," that when this great basso made his first appearance in New York City, only one critic, the eminent Henry T. Finck. realized this great artist's value and acclaimed him in his criticisms, while only subsequently were the other critics forced to eat their words and praise where they had scoffed. Here was a Mephistopheles who was the very incarnation of evil, as anyone may judge for himself by studying his face in the reproduction. A curious feature will be noted in the ear, made very

pointed One of the leading bassos at the Manhattan was the Polish Adamo Didur, In addition to an excellent voice this artist was a very good actor, with a large and varied repertoire. When "Faust" was given at this opera house it was he who portrayed Mephisto, an admirable interpretation. He was graceful, sardonic, and sang the music well. He was at home not only in such roles as this but also in lighter ones, displaying a real gift for comedy.

Of the older interpreters of this role at the Metropolitan, must be mentioned the French basso, Léon Rothier. To a fine voice this artist brought the finished acting and individualized interpretations which have come to be expected of singers and actors of the French stage. He had a large repertoire and was so valuable a member of the company that he remained with it for many years, even after his voice had lost its pristing beauty

To the role of Mephistopheles he lent a new touch, for, instead of the black or red and black costuming of most singers, he wore solely red. The doublet and tights were a dark red, with a long full cloak of brilliant crimson, an oddly shaped velvet cap coming down over the forehead displaying a few locks of red hair. and with a red quill set jauntily at one side. He made a striking and effective appearance and sang the music with finish.

In performances of "Faust" at Oscar Hammerstein's new opera house the Italian (Continued on Page 20) S OME specialized training by private work outside of the regulation school routine for singing is advisable of a control of the control of t singing is advisable if a young voice shows marked talent; however, the parents of such a child should use great care in their selection of a teacher. A conscientious voice teacher will be most careful in the training of a possible Melba, or Lily Pons, or some such future prima donna who may some day startle the world with a great

The first necessary step is a good equipment in the fundamental establishment of a well-rounded musician-knowledge of the piano and some ability to read music and play. This need not be continued more than five years unless one plans to use the piano for teaching purposes later on (it is always valuable), but this amount of training will prove invaluable to a singer

First let us take the fine high voice of a young girlsay ten years old. This is a formative period of growth in the body as well as the mind. There is a constant demand on the body, therefore there must be no straining for quantity of voice before a proper breathing process can be built. This is at first largely a muscular development and must be carefully handled so that no strain is placed on the vocal cords. There must be an adequate supply of breath, more breath and still more breath. So much depends now on the proper usage of the breath-muscles; the proper intake and emitting of breath; vocal cord contact with breath; "locking" the breath or holding it; quick inhalation (as in sudden sniffing of an imaginary flower); slow exhalation of the breath for sustaining purposes to purify and beautify the tone. This last is of great value when song study is begun.

The student should be drilled in developing a gradual crescendo tone to a full fortissimo, and then diminishing slowly and easily to a delicate pianissimoa splendid exercise which teaches control of the muscles. This routine will make the mind and body obedient to exercise, but the tone must not tremble or flutter. Tone quality must be firm, as any muscle in action would be firm. One does not pick up an object with a flabby muscle, neither does he sing in that manner. It is well to learn early the difference between relaxed and flabby muscle action.

Diaphragmatic breathing is, of course, the established method. To emphasize by comparison what this means, one teacher points out that a bathtub is filled from the tap, and in the same manner the lungs are filled from breath-intake through the nostrils, a slow, easy breathing, and even as water runs slowly from the tan to fill the tub so the breath is slowly taken to fill the bottom of the lungs first, gradually rising to the ton of the chest. Placing the hand on the unper part of the stomach or on the fleshy spot in front between the rib cavities, gives one something to feel directly and aids in correct breathing. But it must be remembered that the lungs are a sack and are filled all around, not just in front where the hand rests, There is always some air in the lungs, no matter how one may attempt to deflate them; that is, there should be. They cannot be completely emptied, if one lives.

This exercise tried three times at first, is sufficient for the beginning; later it can be lengthened. But the student must not be allowed to attempt self-analyzation in regard to it, or become self-conscious about it. If a student is sturdy, there is no danger in allowing a longer period of time. Do not continue strenuous exercise of any kind if there is dizziness,

Never hesitate to sing out for tone volume. As muscle power of the diaphragm increases, so will tone power increase. Therefore there will be less chance for any vocal strain if the muscles are trained gradually. Sing freely, and with comfortable volume. But do not attempt to make a display for the neighbors; they may not care for singing.

I like to use the exercise La-ah-mo on one tone, say, for a light soprano voice. Starting at F-and continuing from F to C and back again, with the same opening of the throat and rounding on the mo, with emphasis of closing the lips on the m. Mo-me-mo is another, which brings the consonant in resonance to

Training The Young Voice

by Grace Sayre

ginning for any young voice; most people hum naturally, and singing should be as natural a process as standing up straight while singing.

It is well to mention here the benefits of completely relaxing between exercises at the beginning of study, especially if no classes are given at the public schools. While working in the voice studio, let the body sag forward between exercises, the arms dropping limply and hanging in front as you bend the body slightly from the hips, to allow the hands to "dangle." You may even say "blah" occasionally to make sure that you are thoroughly relaxed.

But when resuming the exercises, be sure that a good posture is a "must." Every singer must know how to stand, walk, and sit correctly. Standing correctly gives a certainty of poise, and each singer must have this for stage or radio singing. Stand lightly, as though poised for quick running, not tiptoe, but as though the feet might easily have wings. Do not rise up and down on the toes but stand easily and lightly, and above all, gracefully. This feeling of lightness and sureness will have a proper psychological effect on your work. Scales will run buoyantly, be graceful and quick. Think high always! That will lift the tone. The notes in scale work must be like a string of pearls held at either end with the finger-tips and allowed to hang lightly while you admire and count the notes or tones, one after the other. And what could be more applicable to tones than pearls? They should be priceless, if you make

For the very young student, age ten to twelve years, a lesson taken often and not too long, is a good rule. and is a suitable occasion for the teacher to inspect every attitude. Many teachers allow pupils to call on the phone to explain things that bother; this gives the teacher an opportunity to hear the voice at a disance without personality entering into the picture.

Clear enunciation of speech and free tone should be the rule from the first, It is especially essential for radio. But how often one hears a slipshod performance.

For relaxing the throat and any stiff muscies, the yawn is especially good and must be done as naturally and freely as is possible. Then there is the exercise: Ah-a-e-i-o-u used for keeping the throat open. For lip and tongue action use tah-tay-toh-too. Ah-a-e-i-o-u gives pure vowei tone work, as also ah-oh-ah on one tone and lo-la-loo-with rounded lifted L and oh-ahoo, in one tone. Take the various scales from C to A (for the beginner soprano). Beginning on C, sing do-re-mi-fa-la, going up by half steps and so on, to A if easily sung. For other combinations of consonants use: ming-ling-ting-ring-bring-on one tone. Use this only as far as it can be enunciated well, at first, Do not forget that in breathing, the diaphragmatic or abdominal must also include lateral or side, and the back filling as well as the front.

Placing the hand (at first) on these various spots. front, back, or on either side, will help to establish the mental conception of breathing with your sense of feeling. If breath is taken deeply and then up through the chest to fill the sides of the neck, you may feel it there also. Use both hands for this. Is a top chest-breath without a basic lower breath, practical? By all means, No!

After the breathing processes are reasonably un-

let the arms swing loosely before you, tilting tiptoe then turning from the hips, swinging in an are while the tones are sung out front, steadily and in pure quality. This will cause you to think of tenes as being produced on an even line, level and forwardiy propelled, if you are in action of any kind. Many opera coaches require this of their students also the exercise of rising from the floor, keeping the tone level, This requires you to keen the tone-thought uppermost in the mind and without varying the degree of intensity as you rise. These are good training points for a smooth flow of tone and for perfect control. If you are standing, as for concert or church singing, the idea of the string of pearls hanging from your finger-tips is a good one. Thus with the body held buoyantly, the head slightly lifted, as one might feel if exaited, you find that your voice with your thought of beauty, takes on a loveliness equivalent to real pearls

Never abuse the voice or treat it roughtly; avoid long or loud talking: speak high in the register: keen the pearls opalescent in color and valuable in type, Give the voice emotional warmth, sing with sincerity, with heart, and mind aiways in your performance. Aim for a lovely tone quality, and do not be in a hurry for noise. Lingering consonants that are especially helpful are: l, m, n, r, t, v, z; explosive consonants are: b, d, f. hard q, h, k (hard), p, and t-as in truth; there are also soft consonants: s, c, z, j, g, w (as in wave). These can be worked at with words to accompany them, to give their greatest good

But remember that although a person may have a lovely gift, the thing that always makes for success is not the gift, but the ability to stick to routine work with scales and exercises, as well as a lot of gray matter to mix with this work

A Memory of Happy Days with Paddy and Polly by Julia E. Schelling

SPENT one charming summer with the Schelling's and the Paderewski's at Ragatz, Switzerland, in an old monastery which had been converted into an inn. The Paderewski's spent several summers there because of the medicated baths which were so helpful to the neuritis from which he suffered from overpractice. They also had a private chapel annexed to their suite. Paderewski practiced in the large refectory, empty now, where once the silent monks gathered for meals. When he was preparing for tours, he so often surrounded himself with an atmosphere of the romantic, which carried his mind away from things that were mundane; and when he went to the strenuous life, which accompanies a concert tour in America, he could close his eyes in the concert hall and imagine that he was in another world. Mr. Paderewski, with his great soul, was a very practical man and it was just that element which made him feel that unless he thought he had transported his audience through music to another world, his message had not attained its end. A winding stairway led from this room to the private chapel. The little hall between the refectory and the stairway was used for the home of three parrots which had accompanied the family to Ragatz. I used to sit with the parrots and listen to Paderewski practicing his program for his coming American tour. He practiced for hours, always with the music, and then played without it. This was a most interesting and wonderful experience for a student, and one of the rare experiences of my life.

One of the birds was a white cockatoo and Pader ewski taught him a clever trick. The moment the artist touched the piano, Polly would get down from his perch and strut over to the piano. Looking up with a sentimental air, he would say, as Paderewski played softly and delicately, "Bee-eautifule So-o-o-o beautiful!" rolling his eyes and flapping his wings he would continue as long as Paderewski played in a soft, gentle style. Then, suddenly, the Master would bang a few the mask or front of the face. Humming is a good bederstood, it can easily be conceived as relaxing, to
would turn and cry, "Rats! Rats! Go to Hell!" heavy chords on the bass notes of the piano and Polly

E ORGANISTS, without a doubt, must have ready at all times, a repertoire that, for the most part, will fit the whole One that we have thought out, one that we have at our finger tips, and one that we can enrich by the addition of new music. We can fit this new music into the fabric using it appropriately. There are definitely set down for us, lessons, gospels, epistles, and collects which fit the Church calendar year. We can, if we wish to do so, arrange our organ parts of the service so that they will fit the day perfectly. These parts have been worked out by very wise people, and if we only want to use the ideas and apply them to our organ music we shall improve ourselves.

I shall therefore set down, below, an outline of organ repertoire for the Church year, starting with Advent, going through Christmas, Epiphany, Lent, Palm Sunday, Holy Week, Easter, Ascension, Whitsunday, and Trinity. Also an outline of repertoire for general use. In addition, I shall make a suggestion or two for Thanksgiving, weddings, and funerals, All of this music may be purchased in any good music store. In this list I have made every effort to suggest practical works. works that are good music and yet adaptable to any organ, large or small. Practically all this music may he played on an electronic instrument, providing the player is careful. How grand it is when the whole service has cohesion, when the lessons, the prayers, the anthems, the address, and the organ music have a common idea. The backbone of the service can be the lesson or the collect for the day. Perhaps the minister may want something else. If you are prepared with a few subjects such as this list suggests, there will never be any trouble.

The Tone of the Service In the Prelude one should set the tone of the whole

service. Bruno Walter says, in his "Theme and Variations," "The Church knows why it calls upon the power of music at its most solemn functions. Music's wordless gospel proclaims in a universal language, what the thirsting soul of man is seeking beyond this life." And what a power it can be! We must remember the eternal fitness of things. We may make or break a service with the Prelude, How smooth it can be, by proper preparation, Henry Ward Beecher said: "The Organ Prelude is a veil dropped between Everyday Life and the Sanctuary: in Crossing the Threshold the Music should separate the World Without from the World Within," There are times when a service needs a tremendously big and loud Prelude, but not often. One should be most careful and be sure that he knows what he is doing. Some of my friends play only Preludes that are improvised, using perhaps the first few notes of the opening hymn or some other theme to be heard in the service. They say that this is the only way to get the real feeling of the service into the Prelude. There is no doubt about it, when this is done weil, there is nothing quite like it. We all wish that we had the gift or could learn to improvise well. Some of us aren't good at improvisation and must have Preludes that are written down, After all, we organists have a wealth of material; we have much more good music written for our instrument than for almost any

Offertory and Postlude

For an Offertory, for which so many of us must be prepared, there is generally only one type that is effective and appropriate: that is the short, melodious piece with perhaps a soft ensemble or soft solo with accompaniment. We find that almost every great composer has given us appropriate music for this. "The Little Organ Book" (Orgelbuchlein) by J. S. Bach can be our most important help. Then there are the works of the pre-Bach composers, the wonderful preludes of Brahms, Choral Improvisations of Karg-Elert, and works of Maz Reger, and so forth. Americans such as Seth Bingham, Carl McKinley, Chochrane Penick, Richard Purvis, and many others have written excellent things on chorales and hymns which no organist should be without. For example, it is amazing what Seth Bingham has done with some of the Mid-Victorian Hymns which he calls "Hymn Preludes"; they are simply beautiful. He treats some of these hymns in such a masterful way that they are raised up from 'the horrible pit.'

For Postludes one can find many fine works that are JANUARY, 1947

Helping the Congregation To Worship Through Organ Music

by Dr. Alexander Mc Curdy, Jr.

Distinguished American Organist

This article introduces Dr. Alexander McCurdy, Jr. as Editor of the Organ Department of The Etude Music Magazine, Dr. McCurdy, in addition to the fact that he is one of the most distinguished American arganists, is a human dynamo in action. He holds several important posts. In addition to his brilliant and impressive work in supervising the music of three leading Presbyterian churches in Philadelphia, he is a member of the faculty of The Curtis Institute of Music, Philadelphia, and of the Westminster Choir College at Prince-

not difficult which are not the typical March on this and Postlude on that How sick we get of these "drewels" on the organ. I am sure that the reason so many people are glad to get out of Church is because we drive them out with our terrible Postludes. There

are Churches in which the congregation remains to hear the "concluding Voluntary." The organists of these Churches prepared their

music in such a way that the people just couldn't talk and walk about. An organist who has this situation in hand is repaid tenfold. Remember that the most important job we have as organists is to help the people in the congregation in their

worship of Almighty God. If we simply use the organ as a show thing for ourselves, we have missed our calling. How wonderful it can be when the organist feels that his part is truly a part of the service and takes it seriously; his efforts really contribute to the service. I am perfectly sure that it is much more important to play a simple beautiful thing well which will move the congregation to worship

DR. ALEXANDER McCURDY, IR. work well which will not help them. The longer I live the more I am convinced that the simpler work for Church is better. I do not mean that one should play cheap things at all, nothing is too good for our worship, but there is such wonderful music by great composers that may be played, which is simple and fine.

Here then follows the outline and the suggested

repertoire: The list is worth preserving. I. Advent:

- 1. Come, Saviour of the Heathen J. S. Bach 2. Sleepers Wake, A Voice Is Calling.....J. S. Bach
- 3. O Thou of God The Father J. S. Bach 4. A Lovely Rose Is Blooming
 - 5. Veni Emmanuel Egerton
 - 6. Benedictus ... Reger 7. Dies Irae
 - Richard Purvis II. Christmas: 1. In Dulce Jubilo (3
 - settings) .. J. S. Bach 2. In Dulce Jubilo 3. Noel Byzantine
 - Sketches Mulet 4. Divine Musterium Richard Purvis
 - 5. Choral Rhansody Richard Purvis
 - 6. Pastorale César Franck III. Epiphany: 1. How Brightly Shines
 - the Morning Star 2. Chartres
 - Richard Purvis 3. March of the
 - Magi ... Edmundson 4. The Three Kings
 - Malling 5. Lord God, Now Open Wide Thy
 - Heaven .. J. S. Bach 1. O God, Have
- Mercy J. S. Bach 2. I Called Unto Thee Lord Jesus J. S. Bach 3. Blessed Jesus, We Are Here......Dupre 4. Lenten PreludesEdmundson 5. O Man, Bewail Thy Grievous Sin J. S. Bach
- 6. My Heart Is Filled With Longing J. Brahms V. Palm Sunday: 3. Vexilla Regis Richard Purvis
- VI. Holy Week: 1. As Jesus Stood Beside The Cross......Scheidt
- (Continued on Page 48)

ORGAN

Music and Study

FOR more than ten years now a group of have account of varied talent and have account of the second ment of a large church in Pittsburgh's East End. Every Monday evening this little band gets together for two hours of serious rehearsal. Meetings go on summer and winter without interruntion. It is difficult to understand the mysterious force that compels these men, young and old, to return week after week. There is no rank or organization, no membership cards or dues and, what is more remarkable, no object in view-no concerts, no parades, no remuneration-just rehearsal together for the sheer joy of it. If I were not a member myself, I would not believe that such a band could exist and survive in rushing, money-mad America.

It seems that every member of the Emory Church Band, regardless of his status as a musician, derives real pleasure from these informal sessions. There is the professional first horn player, currently employed by the Civic Light Opera Company, who sits beside the third trombonist, for whom music is only a hobby; neither would think of missing a rehearsal for other than a very good reason, Another trombonist, "Fireman Jack," plays every other week when he is not on night duty at Engine House No. 10. Our flute and piccolo artist works Monday evenings in a department store until nine-thirty, but still receives a hearty welcome when he arrives for the last hour of rehearsal. One of the voungest players is our solo cornetist, a beardless youth still in high school, Our bass is president of the Pittsburgh Youth Symphony Orchestra Our fine solo clarinetist, now a retired business man, played in circus bands not so many years ago.

The war sent our first trombonist (and his trombone) over the waves with a Navy band. and many others also saw service. Like all civilian bands, this little group was hit hard and for over three years the going was rough, but the director held fast to the group's esprit de corps and kept rehearsals going all through the war. He laid down the baton to play the baritone in my absence and when the attendance dropped to five who were over draft age, the overtures gave way to the Methodist Hymnaland the band played on, When I returned last spring to my first rehearsal since 1942, twentythree men were on hand to play Semiramide better than they had ever played it before.

A Busy Man's Hobby

Our director is a strong extrovert who knows his men and how to sustain their interest. He holds an important job in the Pittsburgh office of one of the country's leading firms. Our band is Ken Carrow's No. 1 hobby. He loads his own car to overcapacity to bring some of "the boys" to the church every Monday night. He also gives them a lift home, taking some all the way to the door. When the men sit down to play at 9:00 P.M., Ken has already planned the evening's program and passed out the parts. Under his baton all sections get a chance to rehearse something they can "sink their teeth into." He selects a variety of numbers, some heavy and some lighter music, so that most tastes and talents may be satisfied. As you might expect in such an informal group, instrumentation varies from week to week and Ken is quick to use this fluctuation to good advantage. When four horns are available, Nocturne (from the "Midsummer Night's Dream" music) or some other quartet piece is called up; and when both our best clarinetist and flutist are present, a difficult arrangement of Lo, Here the Gentle Lark thrills the musical palates of us all. Ken conducts with feeling, and an accurate ear. He spends only a minimum of time working out difficult passages, thus preventing the boredom of repetition. There is usually less than a minute between numbers and seldom any intermission until well after eleven o'clock. Then with a smiling "thank you gentlemen." our director folds up his scores and everyone pitches in to help put away the music. There is no

It Does Happen Here



by James W. James

Here is a "story"-a true story that should be read by every musician-professional or amoteur. It is refreshing, interesting and enlightening. Here is music education at its best; withou regimentotion, curriculo, credits, or supervision. Here is the true American woy of enjoying one's porticipotion in music.
—Enton's Note,

official librarian; each player feels the responsibility. Our library contains a large selection of first-class band music; suites, overtures, waltzes, opera selections and a few good marches. Some of our favorite pieces are operatic arias-from the works of such giants as Verdi, Wagner, and Moussorgsky-transcribed directly from the scores by members of the band. Much of our music has been accumulated through the years, thanks generous members of the Emory Brotherhood Class whose auditorium-like class room we are allowed to rehearse. Frequently a bandsman will buy an arrangement of a favorite number and add it to our library. But we view with greatest pride the increasing percentage of manuscripts on our shelves. How many musicians and teachers have desired to arrange something for band but have soon lost their enthusiasm to write because they had little or no chance of ever hearing their work? Or perhaps fear of jealousy and criticism by their fellows has caused young composers

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

to keep their musical light under a bushel. Not so in the Emory Band, where it has long been a policy to encourage composing and arranging and to act as a proving-ground for any member's efforts. Worthy attempts receive unblased, heartwarming praise.

I shall long remember a remarkable rehearsal of several weeks ago that brought out another of this group's sterling qualities and which made me even more proud to be counted as one of the band. Our director is a very punctual man, in spite of the fact that he picks up several bands men along the fifteen-mile drive to the church. his time of arrival seldom varies more than five minutes from 8:00 P.M. So this night, when Ken had not yet arrived at 8:20, I knew something was wrong. At 8:35 Joe, a very reliable cornetist and faithful member, arrived with the news that Ken was in the hospital. I had often thought fearfully, of a night when Ken would not be able to get to the church. I wondered what it would mean. Would the men turn around and go home. grumbling at the inconvenience, or would someone try to carry on a rehearsal; and if so, what sort of a rehearsal would it be without the keen musical taste and commanding friendliness of

Rehearsal Without a Director

But it was soon apparent that this situation had arisen before, although it was the first time our conductor had been absent when I was there. A quiet man in his early fifties, whom I had rarely noticed in his regular spot on second trumpet, took over with calm assurance. This man and Joe, who knows the library well, passed out the parts for some of the most difficult pieces available (including Fingal's Cave). The rehearsal started promptly at 9:00 P.M. I was amazed to note that the conducting was adequate and easy to follow and that none of the usual enthusiasm and artistry were lost in the two-hour session. At 11:00 o'clock there were, as always, those who did not want to stop playing. In short, things could not have proceeded more smoothly if Ken had been there. Could it be that I was wrong in thinking that Ken Carrow was the secret of the band's success?

Then during the second hour of the rehearsal as the fifth or sixth difficult overture was called up, one of our enthusiastic youngsters jokingly made the remark, "We can play anything tonight-Ken isn't here." At once my memory flashed back some two years to a Service Club dance in Seaside, Oregon. It was the usual Wednesday night dance designed by the young ladies of Seaside to entertain the Sailors from Astoria, the Coast Guardsmen from Tillamook and the Coast Artillerymen from Fort Stevens. The 249th Coast Artillery Band always fur-

nished the music for these affairs, which had become for the most part just a routine performance. This one night, however, the boys were having a hilarious time playing everything in the book with what seemed to be a newly found fire and enthusiasm S/Sgt. Herb Strohman, the assistant band leader, had been working with the dance band for over a year. What a technician Herb was, and how patiently, almost slavishly, he had worked to make us play and act like musicians! A wealth of playing and teaching experience were freely given for us to profit by. He would not tolerate careless playing. Each note demanded a definite value and each phrase had its correct styling. Herb stressed appearance and uniformity, even at rehearsals, until it came to the point that those less sensitive to Herb's outstanding musicianship complained that they felt uncomfortable under his direction and accused him of "schoolteacher" tactics. But with all this none could deny that the dance band looked and sounded better than it ever had before.

The Proof of Real Leadership

On this particular evening in Seaside, Herb was not there. He had scheduled the band for the job omitting his own name. No one "fronted" the band in his regular spot. A sax man called tunes and the piano player, Who had a natural instinct (Continued on Page 60)

Uses and Abuses of Cup Mouthpieces

GOOD mouthpiece on an inferior instrument is still to be preferred to a poor mouthplece on a A still to be preferred to a poor motorpic. among professional players.

There are certain physical laws of acoustics that we must consider in formulating the underlying principles

On mouthpieces of the cupped class, however, the "reeds" (lips) are assisted by an edge tone system, so that the issuing breath can be directed against a facing a short distance away.

The French horn belongs to the conical funnelshaped class. (Figure 6.) The horn possesses a mellow, beautiful tone; it is not a "cutting" tone, for the reason that it lacks the edge in the mouthpiece which would emphasize the upper frequencies, or in the language of the physicist, the "edge-tones."

The edge in the mouthpiece plays a part in the

by Marion L. Jacobs

in both extremes of the tonal range.

Sharnness of attack depends for one of its essential prerequisites on a rim whose thickness is great enough to afford ample support for the lips, without being so large as to become cumbersome and thus interfere with

The size and type of mouthpiece chosen must be in proportion to the size of the tubing of the instrument

lips in flexibility and equalness in vibration, to form a more perfect double vibrating reed.

Mouthpieces Should Fit the Individual

Individual differences in the physical make-up, teeth. type of instrument, lip construction (thick, thin, or medium), mouthpiece placement (on the teeth and lips), level of the instrument, size of the instrument's tubing, and the type of work that is done are all factors which are important in making a made-to-fit mouthpiece. These individual differences are not considered for each individual in a stock mouthpiece. Individual differences considered here are as important as in other things we contact daily.

Recently there has been a spasmodic claim for the so-called double cup mouthpieces. These mouthpieces were made many years ago and were found to be undesirable. Those of today are just the same other than that the idea is more exaggerated. The same cup without the "caricature" would play just the same. The mouthpiece having an adjustable cup might help one to decide the depth of the cup most suitable, but if it were not suitable as to the backbore and rim, it would not be of so great importance. The cup in a mouthpiece does not mean so much in comparison with the construction of the rim and backbore. There is much to learn regarding the adaptability of mouthpieces to the individual. The best mouthpiece in the world for one player can easily be the worst mouthpiece for some other player. So what can be done with such a condition other than to study it as it applies individually-not commercially!

Many brass instrumentalists ask the question: "Are curve rim (uneven rim surface) mouthpieces necessary except in unusual teeth formation?" There are many



FRENCH HORN IN POSITION High School Band

resonance and carrying power of the instrument, at

the same time considering the intensity of air that is

have a sharp edge, the cornet following with a lesser

edge, while mouthpieces of the alto horn or mello-

phone, trombone, baritone or euphonium, the basses,

and the horn have the least edge. (Figures 1, 2, 3, 4,

The mouthpiece, on all cup mouthpiece instruments,

has everything to do with the musical quality of tone.

It is the "sound-box," so to speak. On the cornet, the

cup and throat must be properly blended or balanced,

also the bore must not be too small. On the trumpet,

the mouthpiece is different; it is made to produce

strident tones, piercing through the cornet tone. The

fluegel horn, which belongs to the brass soprano fam-

ily, must have a deeper cup, throat, and bore, to pro-

duce its proper quality of tone. The mouthpiece also

controls intonation. There is the same difference of

mouthpieces between the baritone and trombone, which

are tenor pitched, but have different tones. Also for

the tubas and basses, one in E-flat and the other in

Harry Glantz, eminent first trumpet player of the

New York Philharmonic and the NB.C. Orchestras,

has named five of the factors that present themselves

in playing cup mouthpiece instruments and are de-

pendent on a properly constructed mouthpiece; name-

ly: Sharp attack, ease of blowing, clear tone, resonance

and carrying quality, and true intonation and facility

BB-flat, the mouthpieces must be different.

issued into the instrument. Most trumpet mouthpieces



Dale Grabill of the Hobart (Indiana) Donald Marrs of the University of Michigan Band,



DOUBLE B-FLAT TUBA IN POSITION Robert Mundell of the Hobart (Indiana) High School Band.

Mellophone-Alto

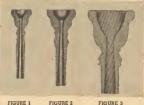


FIGURE 1 FIGURE 2 Trumpet

and must be considered directly with the purpose for which the instrument is to be used. It is reasonable that the mouthpiece should lie upon the lips (and teeth) to give comfort, and to assist the

BAND and ORCHESTRA Edited by William D. Revelli



brass players and mouthpiece manufacturers who debate this important question. However, there is a common belief that the mouthpiece and the construction of the cup, shank, throat, and rim have much to do with the tonal production and intonation. The shape or construction of the mouth back of the teeth, the throat, and the handling of the air, all enter into coordination with the mouthpiece. To a great extent the player with a strong embouchure can learn to control intonation with any (Continued on Page 52)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Some Music Devils

(Continued from Page 15) basso, Arimondi, was the Mephistopheles.

trained voice. Ezio Pinza, now leading basso at the On alternate evenings Mozart's seldom-Metropolitan, has won great praise both heard "Seraglio," and Verdi's "La Travias a singer and an actor. He demonstrates ata" were sung in English by outstanding the value of long, intense vocal study, artists. Dr. Herbert Graf was stage disuch as in older days used to character- rector, assisted by Larry Bolton of "Rosaize singers laying claim to the title of linda" fame, Emil Cooper was conductor, 10. Garden flower artist. Mr. Pinza can, like Plançon, ex- assisted by Karl Kritz of New York's 13. Condensed vapor in air ecute florid music with ease and accu- National orchestra, and Kurt Adler. 15. Rat racy, indeed with skill that many a light Translations were by Thomas and Ruth 16. French word for "yes" soprano might envy, while at the same Martin; Donald Oenslager, New York 18. Comfort time he possesses a full, rich voice. His designer, was assisted on scenery by Mephistopheles also has the deep cyn- Charles Elson, on costumes by Mary P. 21. Act of one who passes through an icism which characterized the Frenchman's interpretation. His singing of the Lamont Hinman trained an excellent 23. Sound made by a dove "Calf of Gold" and the cruel Serenade chorus, Lillian Cushing and Martha Car- 24. Contraction for "over" is memorable.

career. After a short time as a profes- stage greeted stars and casts on both sional bicyclist, he decided to devote openings, Saturday and Sunday July 6-7. himself to music and while studying un- Eleanor Steber, Metropolitan Opera's be- Across: der Vezzani in Bologna earned his living loved Marguerite in "Faust," Sophie in doing carpentering! He made a success- "Der Rosenkavalier," Eva in "Die Meisful debut as Oroveso in "Norma" but his tersinger," sang the exacting soprano stage life was cut short by World War I role Constanza in the Mozart opus. Marand he served as a Captain in the army guerite Piazza also sang it one evening. of his native land, Italy. In 1926 he made his New York operatic debut at the Met- Violetta in "La Traviata," added new ropolitan, as the High Priest in "La laurels to her debut coronet, won as a of the company ever since.

Another fine Mephistopheles is the North Carolina basso, Norman Cordon. A winner in one of the Metropolitan Opera Auditions of the Air, he proceeded to acquire a repertoire of many varied soles. Thus he has appeared in solemn, serious, and comedy parts, and as Gounod's devil has added to his reputation. Felix Knight sang the Belmonte tenor As always with this artist, his make-up role; Paul Kwartin was Pasha Selim; is admirable. Here is a cynical devil if Larry Bolton an amusing mute. ever there was one.

Seasons come and go, but the popularity of the opera "Faust" endures, and although last winter no performances of it were given at the Metropolitan Opera House it has been restored to the renertoire for this season. So two of this list of Devils will doubtless once more be heard, their vocal skill and interpretations compared but both fine artists admired. Devils in Music continue to thrill.

Opera Revived in the Heart of the 1859 Gold Rush

(Continued from Page 9)

versity. Two old houses opposite were Grandma's satins and polonaise, hoop gifts of Mrs. Spencer Penrose, with funds skirts and bustles, ginghams, and calicos. to remodel them as apartments for visiting stars.

revived the early traditions in 1932, with played bar-tender. Business was brisk in Lillian Gish playing Camille, produced Mayor Jenkins' filling station. under Robert Edmund Jones, In succeeding years, he was also producer of "The "champaign only" bar, in the old assay Merry Widow," "Othello" and "Ruy Blas;" office. Gamblers set up faro, chuck-aalso "Central City Nights," with music luck and roulette games. Boots scraped by Frank St. Leger, composer. St. Leger, old brass rails that had felt such famous this year's producer, has previously pre- feet as those of Mark Twain, Artemus sented "The Gondoliers," "Yoemen of the Ward, Henry M. Stanley, and Senator Guard," "The Bartered Bride," "The Bar- H. A. W. Taber, ber of Seville," "Orpheus," and this sea-

son's "The Abduction from the Seraglio" and "La Traviata." Jed Harris and Richard Aldrich produced "A Doll's House."

Closed during four war years, the house was reopened in gorgeous splendor with Tall, stately, he had a powerful, well- its most pretentious performances July

6 to 28, 1946. Schenck. Denver University's Florence son trained the ballet.

This artist has had an interrupted Great showers of flowers tossed on the

Youthful star Fiorenza Quarteraro, as Vestale," and has been a valued member new Metropolitan Opera Micaele in "Carmen" last February.

The "Seraglio" cast included also Marilyn Cotlow as the coquettish Blonda; John Carter as Pedrillo: Jerome Hines as Osmin, a New Orleans and San Francisco opera basso, now signed up for Metropolitan opera, Miss Cotlow is an attractive light soprano from Los Angeles,

In "La Traviata," Inge Manski of the San Francisco and Chicago Opera companies sang as Flora, Violetta's friend; Norma Lee Larkin, of Denver opera, as Annina; John Brooks McCormack, Chicago Opera tenor as Alfredo; Metropolitan Opera's Francesco Valentino, former Denver choir boy, as the elder Germont: John Baker, the Metropolitan baritone. as Baron Doupol; William Hargrave, also of the Metropolitan, as Dr. Grevil; Paul Kwartin as Marquis d'Obigny: Lasslo Caabay as Gastone

Mardi-Gras-style festivities, enlivened with true, old-time, wild-west trimmings, made this season a gala delight. Visitors from as far away as Puerto Rico and New York thronged the town, clad in everything possible, saved from 1870-80 days

. . . blue jeans and corduroys, miners' boots, and plug hats, cut-away and Prince Albert coats, violent plaid vests, string Peter McFarlane, gave it to Denver Uni- ties and sombreros. The ladies revived

Fashionable Denverites entertained lavishly in their mining-shack and mid-The Central City Opera House associa- Victorian summer cottages, Business men tion (Frank Rickettson, Jr., President) in lurid vests and handle-bar mustaches

Wine as yellow as gold flowed over the

(Continued on Page 48)

An Operatic Crossword Puzzle Mephistopheles in "Faust"

2. Abbreviation for a great American Down

opera house 3. Part of Mephisto's costume

4. Initials for Romantic Happenings . Revels on Walpurgis Night

8. Leading character in opera "Faust"

19. Dwarfs

25. Kind of fish

by Harvey Peake

27. Composed of two

1. Name of leading basso in "Faust" 2. Name of soprano in "Faust"

5 From 6 A light knock

7. Well known music magazine 9. To make an engagement 11. In good order

12. Ninth, fourteenth and nineteenth letters of alphabet

13. 4th note in musical scale 14. Composer of "Faust" 17 Toward

9. Disc used on phonograph 20. Initials for Standing Room Only

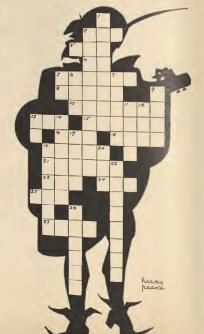
22. Music under a lady's window

26. Friend of Faust

Answer:

Down: 19. Record; 20. S. R. O.; 22. Serenade; 23. Coo; 24. O'er; 25. Cod; 27. Dual. I. N. S.; 13. Fa; 14. Gounod; 17. Unto; 16. Out; 18. Ease; 19. Runts; 21. Enters;

Rap; 7. Etude; 9. Date; 11. Neat; 12, 8. Faust; 10. Petunia; 13. Fog; 15. Rodent; L. Mephisto; 2. Marguerite; 5. Of; 6. 2. Met; 3. Cap; 4. R. H.; 5. Orgies;



NE of the most difficult tasks in connection with playing a violin is to produce a good tone quality. This, of course, can be said about playing any musical instrument, but it particularly applies to the violin. "Screeches" are everything that music isn't and it is very easy to screech on a violin. Even some of the very best players are not entirely free from these unmusical tones. Very often violinists fear the screech so much that their playing in general becomes forced and impaired. Such an attitude detracts from the style of the player, to say nothing about the interpretation of the composition being rendered. When such a situation exists, both the performer and the audience are ill at ease, thereby giving no enjoyment to anyone. It would be better if such performances did not take place. The ideal performance takes place when the player is so well trained that his very confidence in himself gives his auditors the assurance that they may thoroughly enjoy themselves without fear of any distracting shortcomings in his tone production.

A young violinist played a composition by Kreisler at a tea one afternoon. Fortunately, he did a rather nice piece of work with the interpretation; his tone quality was especially good, and he received the usual compliments from the enterprising ladies. One woman in particular mentioned that his tone quality was "superb." The violinist thought this was one of the greatest compliments that he had ever received. Because he had been conscious of tone quality he asked her if she wouldn't tell him what she particularly liked about the tone quality. It was her turn to feel complimented now. People love to give their opinions about music whether or not they know much about it, "Well," she said, "it sounded like a violin should sound. There was no scraping or screeching in that violin tone. People get so used to hearing poor tone on a violin that they expect it without reservation."

A Tonal Misconception

That is the tragic answer that violin players and teachers should never erase from their memories. People judge violinists and violin tone by what they are used to hearing in their respective communities. It is not often that they hear violin perfectionists, and when they do, they simply attribute the miracle to the fact that the perfectionist is a genius but that violins in general are not expected to sound that well.

This negative feeling is most devasting to the cause of violinists and violin playing. Parents don't want their youngsters to learn to play an instrument that cannot possibly sound any better than the average performance which they are accustomed to hearing. The execution of good violin tone is really an execution insofar as they are concerned.

This article does not propose to analyze all the intricate methods and techniques connected with producing good violin tone. Many experts have written and taught these necessary essentials for a long time. These various devices are taken for granted and must be learned in order to play a violin at all; there is no escaping them, nor is there any short cut to them. Apart from this, however, there is a certain degree of psychological approach to the problem concerned.

The Need for Artistic Development

Let us assume that a pupil has "mastered" a solo on which he has been working. He understands the fingering, positions, bowing, and other necessary technical problems that confront him. He has worked diligently to please his teacher, his parents, and himself. He plays the number for a recital at which everyone applauds and showers him with the usual congratulations. There is everything to be gained by having the pupil play in a recital what he has learned at home. Still. this may have a negative effect on him, musically speaking. He may actually feel that he has played the composition perfectly and that no improvement is necessary. This is a dangerous attitude. It is the beginning of a musical collapse for that individual. Certainly, he must be made to feel that he is progressing and that he is doing good work. At the same time, he must be made to feel that he can do much more with the composition. He must add artistry, perfect nuance, or any such name that indicates beauty of tone, depth, and finesse. Until he has developed this artistry, he has not mastered the composition. This may take much time, but time is the first prerequisite of musical training.

JANUARY, 1947

This is not to say that the student must keep work- violinist. When any solo is played with this attitude, ing only on this composition until he really has mas- it only satisfies a pseudo sense of accomplishment, but tered it. He should go on to new work. The point is to it far from satisfies the listener, if it is not played keep him practicing the worked over solos until he with some degree of accuracy and clarity of tone. In really plays them with good tone quality and artistic other words, only compositions that are within the interpretation. Most violinists will admit that after technical comprehension of the player should be seplaying a composition for a few years their underlected for public performance, If, for example, The standing of its interpretation increases until they can Old Refrain by Fritz Kreisler can be played with all please themselves as well as their audiences, It is the the depth of tone and beauty of nuance necessary, work of the teacher to make the pupil feel the comthe violinist then has really done a remarkable job for position as a finished product. Inspiring the pupil to himself, as well as for the cause of violin playing in general. Selecting only such compositions which are Because so many pupils do not go the whole way with within the range of one's ability is very gratifying. the violin, it is best to instill this feeling within them These pieces should then be learned so well that when just as soon as it is technically possible. It will make the violinist faces an audience his mind will not be on "that tough spot," and he will not be wondering how he is ever going to get through it, Such a mental attitude is bound to affect the performance of any

An Approach to Violin Tone

by Angelo D. Vespa

Good violin material for such a program is not difficult to find. One has only to look over the violin catalogues of representative publishers. Remember that a simple number well played will go over better than a difficult number "smeared up."

A Gratifying Attitude

Selecting numbers within the range of the player's ability has progressive compensations for the player himself. His tone quality and playing will sound so good that he will actually feel he is pretty good. This is a gratifying attitude to have. The next step for him then, is to want to play more difficult compositions in the same style and manner, and this will create a desire to work on them until that goal is attained. The inclusion of one or two numbers slightly beyond the student's technical ability will be a progressive step in the direction of good violin playing. This procedure is excellent, under the guidance of a capable teacher.

The emphasis for violinists should be on good tone quality and clear playing that will make them want to play more and better. This is a noble aim for teachers, pupils, and violin players in general. The violin should be sold to community audiences through its tone quality, and not by names that may fail to win them over. A screeching violin builds no monuments to violin composers nor to players.

Versatile Surgeon By Ida M. Pardue

OT a poet, but an army doctor—and a Britisher at that, is credited with giving Vanta them better players and perhaps even keep them from relegating their violin to the well-known attic only to be found some day by a loving relative who will think

In 1755, a Dr. Richard Shuckburg was with General Braddock's forces, then preparing to engage the French at Niagara. The sight of the ill-clad Colonials aroused no sympathy in the doctor-rather, it so amused him that he dashed off the now famous "Yankee Doodle came to town," using a melody already known in

Schuckburg's lines were meant to make fun of the Americans. But the joke back-fired. The Colonials not only refused to be angry, but claimed the lilting tune for themselves. For awhile it was called The Lexington March, and in 1781 Cornwallis' defeated soldiers laid down their arms while the American bands played as a song of victory, their favorite national air-Yankee

VIOLIN Edited by Harold Berkley

EFREM ZIMBALIST

Director of The Curtis Institute of Music, Philadelphia,

distinguished for his rich and vibrant violin tone.

The failure of violin players to produce real violin

tone is often the fault of the composition being played.

Unfortunately, violinists, like other musicians, often

select their programs because of the popularity of

certain pieces. Because one plays a violin, one must

be able to play Tamborin Chinois. This, of course, is

the wrong psychology. This sparkling Kreisler com-

position should be played, not because it is being done

violinists, but because it is within the grasp of the

want to do this is the beginning of a real violinist

Q. I value your page in The ETUDE each month, and I feet that you would be able to give me reliable information regarding practical books on "tune writing." I am to conduct a class for a Junior Musicale next season on that subject. I will have young students and pupils from the Junior High School. They are not advanced in musical knowledge, so it must be very simple. Can you suggest a text or a plan of procedure? —M. M. S.

A. The best known books on this subject are "Exercises in Melody Writing" by Percy Goetschius, "The Composition of Simple Melodies" by Robert T. White, "First Year Melody Writing" by Thomas Tapper, and "Melody Writing and Ear Training" by Dickey and French. The last named book also appears in a revised edition under the title "Practical Music Theory." Of these various texts, I believe that either one by Dickey and French would prove the most practical,

Unless it is absolutely required that you devote your time exclusively to melody writing, I wonder if it might not be better if you widened the scope of your course to include some of the other elements of music theory. Such books as "First Theory Book" by Angela Diller or "Fundamentals of Musicianship" (abridged edition) by Smith, Krone, and Schaeffer are well adapted to young students, and include the study of music notation, chord structure, keyboard training, and dictatlon, as well as considerable work on melody writing. I am inclined to believe that such a course might prove of more value to your students than one devoted entirely to melody writing. The books mentioned may be secured from the publish- ing to play. If this is too difficult at first, ers of THE ETUDE.

About Preparing a Pupil for College Music

Q. For some years I have been giving piano lessons as a means of increasing our family income, and the results with most family income, and the results with most of my pupils have been very printfying, or my pupils have been very printfying, on which I need expert advice. I have a high school senior who is planning to enter college must year near year and work for this year in such a way that she will be thoroughly prepared for her college music, and paying fifth and sixth grade pleese and is well along in Czerny. She is also studying Corent's "Harmony Book for Beginners," or come to the property of the control of

A. It seems to me that what you are doing is all right, and the only advice that I feel like offering is that you see to it that your pupil learns to play very perfectly the studies and pieces at which she is working. Most students who enter music schools have covered a lot of ground, but have done it so imperfectly and superficially that they often have to "start all over again." In other words. they have to go back to simpler etudes and pieces and learn to do these more perfectly. Most colleges do not insist that the entering student shall have studied any particular compositions, but if your pupil knows already to which college she is going it might be well for her to write to the head of the music department and ask about this.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



ask her to examine the harmony of some

Q. A twelve-year-old boy is just begin-

ning to take plano lessons. He is a bright lad but he is the type of American boy

who would rather do a hundred things in preference to practicing. Taking piano ies-sons was his mother's idea, not his. He pro-

tests that he has no liking for music what-ever. What he might mean, of course, is

that he has no liking for practice whatever. Music will never be his career for he has

already decided to study for the priesthood. Nevertheless his mother feels that even if he studied for only two or three years he

would learn to play the plane well enough to enjoy it later on. I think I could per-

suade the boy to continue his lessons. Do you think it would be advisable to do so?

What would you advise in a case like this?

—C. G. C.

modicum of talent.

Professor Emeritus Oherlin College Music Editor, Webster's New International Dictionary

or to let him stop. But I cannot answer "It depends."

both in school and at home. But many net, violin, or some other instrument if times we teachers and parents are so he wants to; and that if at the end of inept in managing the affair, that chil- a second year he wishes to drop music dren, instead of loving music because it entirely he will be allowed to do so. is so beautiful and so satisfying, hate it I could tell you many more things, but because it involves so much drudgery. In this answer is already over-long, so I the beginning practically every child will close by suggesting that you show the loves music; but after a year or two of boy my picture in The ETUDE and let him lessons and practice a great many of read this letter, so that he may underthem hate it. What a pity: what a ter- stand that we are all friendly toward him rible, terrible pity!

hymn tunes, searching out examples of various chords and their inversions, the different cadences, and so forth, You might also supplement the Orem book says sternly, "No, you can't go out and planning. with the Heacox "Harmony for Ear, Eye, play ball until you have practiced your and Keyboard" so as to get the ear and full hour"; people going in and out of the keyboard approach as well as the the room where one is supposed to prac-If your pupil can play moderately diftice-and perhaps the radio blaring besides; why on earth, under such condificult music really well, and if at the tions, should any normal boy come to same time she is beginning to understand its structure and texture, she should have love music as "a thing of beauty, and a joy forever?" A few do, of course-they no difficulty when she gets to collegeif she is intelligent and has at least a How to Get a Boy to Keep on Studying Piano

to make a professional pianist of him but that ability to play the plane even to a limited extent is so satisfying that you don't want him to miss something that might mean a great deal to him, Ask him to tell you frankly if he would rather study under some other teacher, and is he says he would, let him choose the teacher. (3) Let his mother tell him that for the present he need only practice a half-hour a day, and that he may choose his own practice times. Fifteen minutes before school in the morning and another similar period at noon would leave the afternoon free for football or other interests. But let the boy himself decide: and having decided on a schedule, let the mother cooperate with him by keening the radio shut off while he is practicing, and not disturbing him in any other way. (4) Show this letter to the teacher and ask her for a time at least to limit the technical phases sharply, and to provide her pupil with pieces that are melodious or rhythmic-and not too hard Let her sometimes play over several pieces, asking the boy to choose the one he would like to study. (5) Promise the either with a Yes or No-I can only say, boy-or let the mother promise himthat if he will work diligently at piano On general principles I believe children for a year, he will be allowed at the end ought to be given a chance at music, of that time to transfer to cornet clari-

and are not trying to "put something Dull music, with too many "exercises": over" on him. It is, after all, the boy's a teachery teacher who scolds too often life that is being planned, so certainly and praises too seldom; a parent who he ought to have some hand in the

> Will Piano Study Help Tuba Player?

Q. Wili you kindly explain how the plane can be used to help one to learn the E-flat hass horn. —R. S. L.

A. I am not certain what your question have inside them something that craves implies, but I am guessing that some one music so strongly that they go on to their is advising someone else to study piano, goal in the face of all these obstacles. either as a preliminary to or as an ac-But many a child soon comes to the point companiment of the study of the tuba. I where he dislikes his "music" so thor- favor this plan for two reasons: (1) By oughly, and rebeis against practice so studying the piano one comes to know strongly that he is allowed to stop les- the entire structure of the music, includsons. And often both the child and the ing chords, so the player on any "single parents are sorry afterward that they did tone" instrument, whether it be a string or a wind, becomes more intelligent about "But," you are saying impatiently, "I the music as a whole-he "appreciates" it asked you a question about a particular better and is therefore able to play his boy, and all you do is to tell me a lot of single-tone instrument more intelligently things I already know. What I want is as one of the parts constituting the to find out how to handle the situation whole; (2) Specifically, so far as reading in the case of this particular family." whole, (2) Specificary, so the motation is concerned, the person who To which I reply soberly that I wish studies piano becomes thoroughly fa-I were wise enough to tell you exactly miliar with the F clef and the bass staff. what to do; but I am not. Because the therefore in studying the tuba he does case is typical, however, I will make a not have to spend any time learning to few general suggestions: (1) If there is read the tuba part, but is able to concena piano class in school, suggest to the boy trate on the playing of the instrument that he join it and stop the private les- This should insure more rapid progress. A. The case of this boy is like that of sons—at least for a year. The social sit- and my opinion is that it is well worth hundreds of others. It is not so much uation in a plano class is far better than while for anyone wishing to play either You are right in having this girl begin that he dislikes music as that there are that at a private lesson, and for beginners the tuba or some other orchestral instru-You are right in harmony, and I suggest that so many other things that he would rath. I incline toward the class plan. (2) If no ment to take a year of plano first, and in addition to the written work, you also er do than practice plano—at least un- such class is available, have a frank talk then to continue the study of plano for stress the analysis of some of the sim- der present conditions. You ask me cat- with the boy-just you and he. Tell him at least another year after beginning stress the analysis of some of the same egorically whether to force him to go on that you and his mother have no desire work on the other instruments

HOSE who teach voice, or piano, often are confronted with the discouragement of students who pelieve that future chances of success are simmed for them by certain physical handicaps, These may be minor: difficulty in breath control, a thumb that is too long, or a little finger that is too short. Sometimes the shortcomings are more serious. But in many cases the students' imagination tends to magnify their importance, and to minimize the possibility of overcoming them. Still, there have been throughout musical history numerous examples of singers, instrumentalists, and composers who, through unkindness of nature, or an unfortunate accident, could well have felt that their artistic life was all over. They might have turned to other endeavors. Instead, through sheer force of character they turned the liabilities into assets. Others refused to abdicate before illness and suffering. A review of several outstanding examples ought to prove singularly interesting and enlightening. Let us

hegin with the singers. The great operatic basso, Luigi Lablache, was considered for several decades and until his retirement in 1852 one of the finest artists on the lyric stage. His impersonation of Leporello in "Don Giovanni," among others, won for him universal acclaim in Italy, France, England, and Russia. But if nature had endowed him with a voice of great compass and wonderful volume and flexibility, it was accompanied by the real hardship of an abnormal corpulence: Lablache weighed well over three hundred pounds! To one less determined this tremendous bulk, through fear of ridicule. might have ulpped his future stage career right then and there. But not so to him. It is said that once at a dinner party, he sang a long note from nigno to forte and back to piano, then drank a glass of wine without having breathed, went through a chromatic scale up one octave in trills, still in the same breath, and wound up by blowing out a candle with his mouth open. Of course the gigantic proportions of his chest and lungs alone accounted for this freakish feat. One can imagine what results were achieved when such a powerful pair of bellows was put to work toward artistic nurnoses.

A Matchless Performance

Another singer suffering from a major handicap was the French baritone, Jean Périer, of the Opéra Comique in Paris. His voice, if it could be called a voice, was hollow, uneven, lacking in resonance, and at the least effort it seemed on the verge of cracking. What was it, then, that caused him to be selected by



GRISI AND THE PRODIGIOUSLY FAT LABLACHE JANUARY, 1947

Handicaps Did Not Stop Them

by Evangeline Lehman, Mus. Doc.

American Author-Composer and Vocal Teacher

by an overwhelming emotion, For several minutes Périer was cheered loudly and the performance actually stopped. After the first World War and when finally nothing was left of his vocal organ, he still continued on the spoken stage, proving how a truly artistic nature can emerge from the worst trials.

It is hardly necessary here to mention Marjorie Lawrence, for she is well known in the United States and in the great applause which she invariably receives there is mixed admiration for her vocal achievements and for the marvelous courage which she demonstrated after being stricken by polio at the height of a successful operatic career. She was a star in her native Australia, in England, and in France at the Paris Opéra, before she came to this country, Her example will remain an inspiration for the generations to come.

In a recent issue of The Erupe, there appeared an interview with Paul Wittgenstein on the outlook for a one-armed planist. It will be recalled that Wittgenstein lost his right arm after being wounded in World War I. Adding to the interview, may I mention here that Ravel admired him profoundly, and often said that his interpretation of the "Left-hand Concerto" written especially for him was insuperable. Ravel's loyalty to the recipient of the dedication was also further demonstrated when he refused to authorize the publication, or even the performance of an ar-

rangement of that concerto for two

hands by Alfred Cortot.

The Case of Count Zichy

The name of Geza Zichy should never be forgotten in connection with one-hand pianistic possibilities. This Hungarian nobleman's right arm was amputated following an accident at a hunting party Nevertheless he became a lefthanded virtuoso of brilliant attainments and at the same time a prominent lawyer in his native Budapest, He was a friend of Liszt and on several occasions played with him his arrangement of the Rhapsody No. 15, the Rokoczu March, for three hands. Count Zichy gave many recitals and even

BÉTOVE IN CIVIL LIFE Bétove's musical ability was admired by many leading French musicians. His real name was Michel-Maurice

outstanding composers for the creation of their works, that brought him the honor of being singled out by Debussy for the title role at

traordinary qualities of Périer as an actor-tragedian. which a book of Etudes still proves very valuable; if Those who heard him then contend that never since was honored with a preface by Liszt himself. has Maeterlinck's hero been impersonated with such sensitiveness and psychological acumen. And one of Kolisch, head of the string quartet which gained recoghis matchless performances is still remembered by nition in Europe before it came to America in 1935 and many who were present when once he sang "Le drew much attention by introducing such works as Chemineau," by Jean Richepin and Xavier Leroux, at Béla Bartók's Fifth Quartet, and Arnold Schoenberg's Deauville during the summer season,

BLTOVE IN COSTUME

As he appeared in European music halls. An accomplished

musician, because of bodily in-

firmities, he took on the role of

a clown and amazed audiences by his playing.

in a supreme effort and stands face to face with the man who brought a stain on the honor of the family. At that moment Périer reached such interpretative heights that the club men, race track fans, roulette

undertook extended concert tours. He also published a series of origthe première of "Pélléas" in 1902? Simply, the ex- inal works and arrangements for the left hand, among

Conspicuous in the violin world is the case of Rudolf Fourth Quartet. In his twenties the left hand of In the third act of this opera there is an intensely Kolisch was damaged in an accident. He could still dramatic scene when the old paralytic father, at the use it to a certain extent, but no longer as the "fingerclimax of indignation and wrath, rises from his couch ing" hand. Then he attacked the problem head on: with unrelenting determination he proceeded to "exchange" hands, and patiently transferred his virtuoso technic to his right hand, using the left for the less exacting task of pushing and pulling the bow The readdicts, and other members of the sophisticated smart sult was indeed gratifying, and most of those who now set which formed the blase audience were overcome hear Kollsch at the head of (Continued on Page 50)

A Master Lesson on the C.P.E.Bach Solfeggietto in C Minor

"Listen to Your Tone and to Your Shading"

by Heinrich Gebhard

Noted Virtuoso, Pianist, Teacher, and Leschetizky Exponent

As HAS often been said in these times, we are living in a machine-age, and probably at the height of it. The machine has brought many blessings to mankind, but also some evils. Among those evils may be counted a crop of a certain type of young planists that has blossomed profusely during the last seven or eight years.

These young planists all play with a brilliant technic, rhythmically with the mechanical precision of the electronome, and often energific speed. Their tone in piano and pin and present play with no sheding at all, orders and present play with no sheding at all, and they play with no sheding at all, orders and young the play a slow piece exceedingly slow, monotonously pp, and pass that off as deep feeling—and then play a fast piece ridiculously fast, monotonously l, and pass that off as temperament or dramatic fervor. In other words, they have only two colors in their paleter—black and white, that is, very loud and very soft, and they know only two tempos, very slow and very fast.

Such players are either musically insincere, possurs playing to the gallery, or they are musically ignorant. When I sit through one of their recitals, I am utterly bored after ten minutes, and though I patiently stay through the concert, I have a terrific urge to leave the hall before it is half over. These players don't seem to realize that emotional, expressive playing can only be produced by a beautiful fore and a complete patient of colors, from pp to ff, with an infinite variety of gradations between these two extremes.

Many teachers teach excellently the technical difficulties of a piece, often producing a pupil with a brilliant technic. But when the pupil asks about the interpretation of the piece (which first of all implies the shading) some of these teachers merely reply with the glib phrase "give poursel" up to the this practices of the producing the producing

At a tea-party I once met a lady who told me at great length how she practiced technically the Ghopin D-flat major Nocturne. I quite agreed to all her explanations, but when I asked, "Don't you ever study the dynamics, the shading of the piece?" she replied, 'No, never, I just give myself up to the spirit of the music." Then, a little later, she sat down at the plano and assumed an air of great "implration," bolding to the most prousic, "dry as dust" performance of this highly noted Nocturne I ever heard.

I do not believe at all in the popular notion that a finished, inspired work of art drops, in all its perfection, from heaven. Nothing could be further from the truth. Take for instance creative art.

The late Carl Engel, for many years editor of the "Musical Quarterly" and writer of keen and penetrating articles, wrote in one of these: "Beethoven's sketchbooks give the lie magnificent to the 'doer-not-athinker' theory."



CARL PHILIPP EMANUEL BACH From a pastel drawing by Gottlieb Friedrich Bach.

When we look in the sketches of the "Eroica" Symphony at the opening hieme of the Funeral March, we are amazed to note the many transformations and metamorphoses which this great theme went through under the hand of the master, until at last it emerged in its final form, an awe-inspiring thing of beauty and perfection.

Also very revealing is what Ravel says in his "Recollections" about his process of composing, Equally enlightening is Edgar Allan Poe's "Essay on the Genesis of a Poem," showing how he wrote "The Raven." Contemporaries of many famous composers and authors tell us of the slow, painstaing way in which great muste, great books, and great poems are gradually evolved out of simple, embryonic beginnings. We are all familiar with Browning's dictum, "Genius is the capacity for taking infinite pains."

As in creative art, so in recreative art. Every good plano teacher knows that in studying a plano composition we must farst master it technically; in other words, we must learn the right notes, with good fingering, good phrasting, and in the right trythm. After that comes the study of the interpretation, which pre-minently prings in the shading, the dynamics, which means the different grades of loud and soft, the creaming the shading in the shading, the dynamics, which means the different grades of loud and soft, the creaming the shading in the shading the shading

that the shading of a piece should for some time be practiced specifically, that is, very minutely, with close attention, not merely depending on our intuitive feel-

Once, in one of my lessons with Leschetizky, while playing a passage in the Chopin G minor Ballade, he stopped me and said, "This passage of eight bars begins piano and makes a crescendo to forte in the ninth bar " I said, "didn't I make that crescendo?" He replied, "I didn't hear any crescendo." And he added "you play the Ballade technically very well, but as an interpretation your performance is colorless. You didn't interest me, nor did you thrill or move me. The reason for this is-you have not studied the shading 'per se' the shading as an item by itself." He continued, "Don't you know that you have two pairs of ears?" I said. "Herr Professor, what do you mean?" He explained "We all have two pairs of ears. One pair is our outer (physical) ears, with which we do our actual hearing the other pair is our inner (mental) ears, with which we hear sounds in our mind. Often, when you practice the interpretation of a piece, you are living in a daydream. You hear all kinds of crescendos, diminuendos pianos, fortes, and so on, in your imagination, and don't realize that your fingers, arm-pressures, and so forth, are in reality not producing the sounds you intend to produce, because you are using your inner ears instead of your outer ears. You are fooling yourself. You are not really listening to yoursely

This was a great lesson to me. It taught me that if we wish to learn how to give a colorful, vital performance of a piece—after we have mastered the technical passages and have decided on our interpretation, we should study and practice the shading scientifically with special consciousness.

The student may now ask, "Inst' that a rather mechanical proceeding? Is there not such a thing as inspiration?" To which I say that indeed, there is that wonderful, intangible thing we call inspiration. But before we can give ourselves up to that, we must first give out a lot of perspiration. Consider a great orchetra, in the rehearsals the conductor drills the orchestra in the various shadings of a Symphony most carefully. The control of the contest of the control of the control of the control of the control o

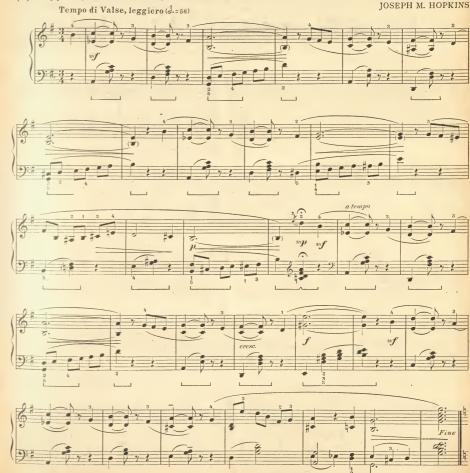
As orchestras study and rehearse, so all great artists study and practice carefully all their effects—and all good piano-students should do the same—not interpret on Monday one way, on Thesday differently, and on Wednesday still another way.

For example, let us take the Soljeggietto in C minor by Carl Philipp Emanuel Bach. In teaching this piece I would say to the student: For the first four or five days have a good time sight-reading the piece, try to play the right notes with almost any fingering that comes to hand, in any tempo, and with some pedal as you happen to feel the music. During these few days try to get into the general spirit of the piece. Try to feel the up-and-down surge of the passages, look at the printed expression-marks, and by the fourth or fifth day try to make up your mind how you would like to interpret the piece. Where you feel in accord with the printed shading-marks (p. f. crescendo, diminuendo, and so on), leave them untouched, and in the places where you feel differently, mark your shading with pencil into your copy, and also change the fingering where you don't like the printed fingering

Now "buckle down" corneally to study the piece. For a week at least practice it slowly, just technically, utilized pedal, every note ms, even in tone and even it me. You must play each note with a good, rich, whating tone, without forcing it. Such a tone is best obtained by playing close to the keys, with the fineword production with the "custom of the fine only slightly curved, touching the keys not with only slightly curved, touching the keys not with only slightly curved, touching the keys not be fined to the such play the su

ENCHANTMENT

Enchantment is well named. It is an alluring fragment which, written as it is with a great economy of notes but richness of melody, must be played simply, with grace and charm. Grade 34.



Copyright 1946 by Theodore Presser Co.

JANUARY 1947



Ped. simile

Copyright 1946 by Theodore Presser Co.

British Copyright secured

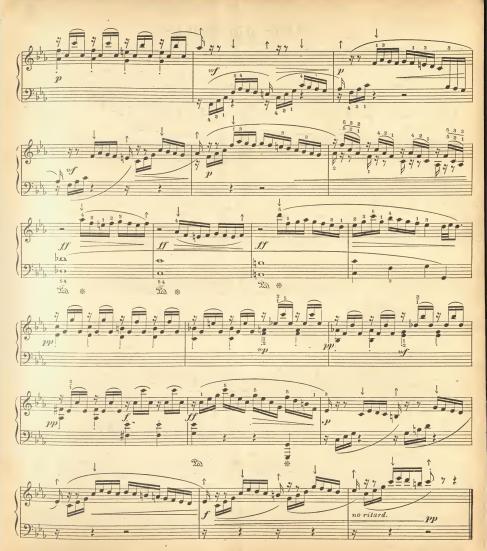
THE ETUDE



Father Bach expected his third son, Karl Philip Emanuel (0714-1788), to become a philosopher and a lawyer and sent him to the University of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to fleeping and when he was twenty-four, he became cembalist to of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to of Leipzig and Prankfurt-an-der-Oder. The call to music was too strong, however, and when he was twenty-four, he became cembalist to of Leipzig and he had been compared to the songth of the sonata form, the little Solf-egg icto is his most Prederick the Great Aller and he had been compared to the sonata form, the little Solf-egg icto is his most Prederick the Great Aller and he had been compared to the sonata form, the little Solf-egg icto is his most prederick the Great Aller and he had been compared to the sonata form, the little Solf-egg icto is his most prederick the Great Aller and he had he had been compared to the sonata form, the little Solf-egg icto is his most prederick the Great Aller and he had been compared to the little Solf-egg icto is his most prederick the Great Aller and he had been compared to the sonata form, the little Solf-egg icto is his most prederick the Great Aller and he had been compared to the little Solf-egg icto is his most prederick the Great Aller and he had been compared to the little Solf-egg icto is



The entire piece strictly in time. Take Pedal only in the few places indicated.

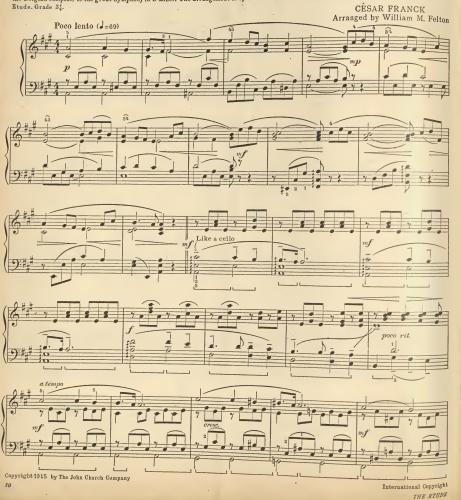


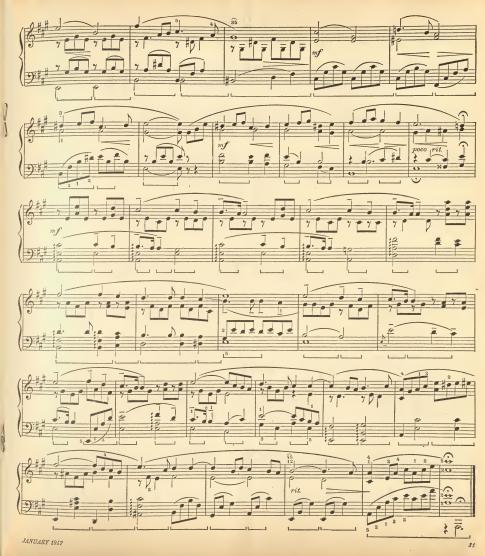
THE ETUDE

PANIS ANGELICUS

BREAD OF HEAVEN

Gésar Franck originally wrote this ecclesiastical piece in 1872 for tenor, organ, harp, cello, and double bass. It is probably the most heard work of the Belgian composer of the great Symphony in D Minor. The arrangement is by the late able William M. Felton, long a member of the staff of The Etude. Grade 31.

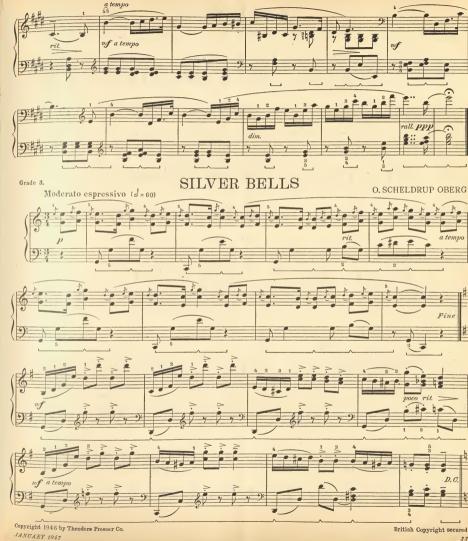






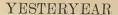
Aven is one of three short piano compositions written by the great Russian master, A. Gretchaninoff. In 1922 he left Russia and has since lived in Paris and in the United States. Play this little gem slowly and affectionately. Grade 3.





Copyright MCMXLVI by Oliver Ditson Company

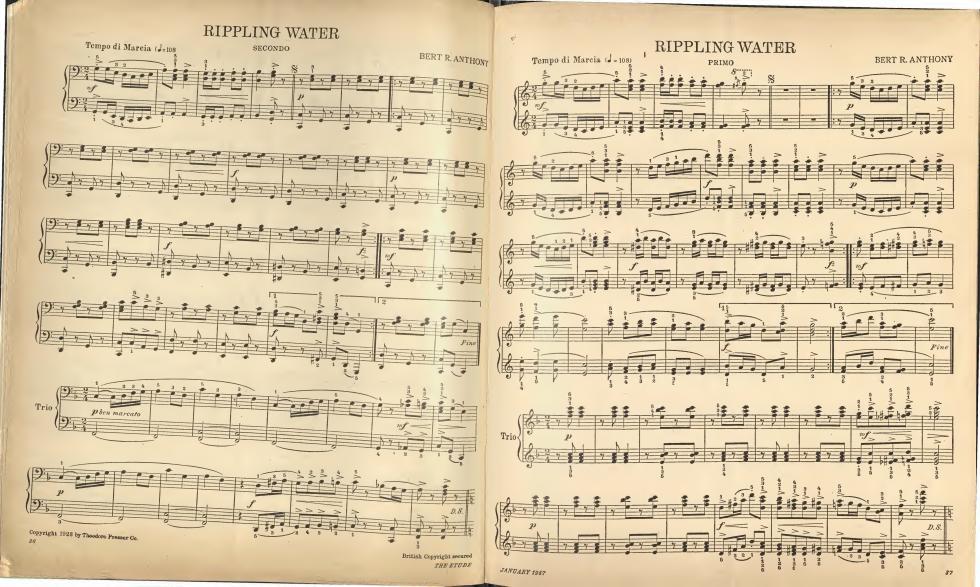
International Copyright secured THE ETUDE

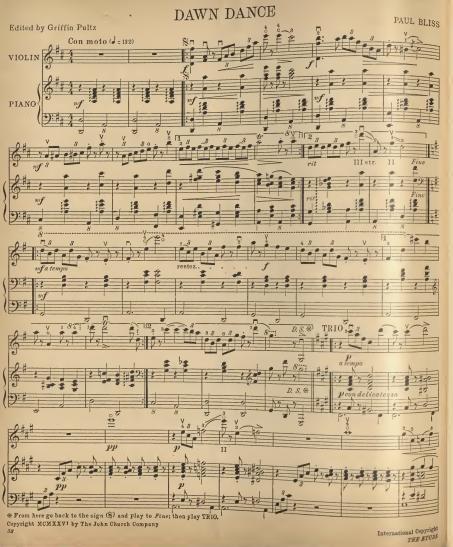




THE ETUDE







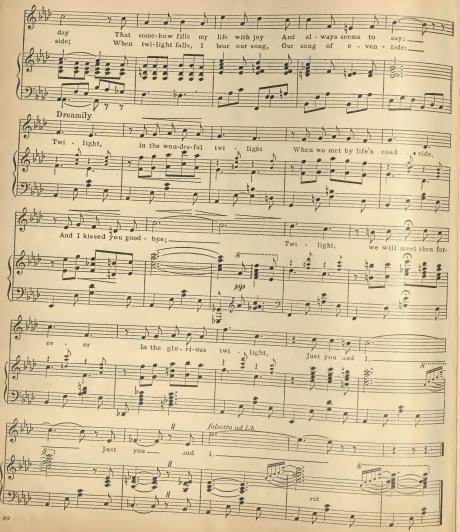


pizz.arco

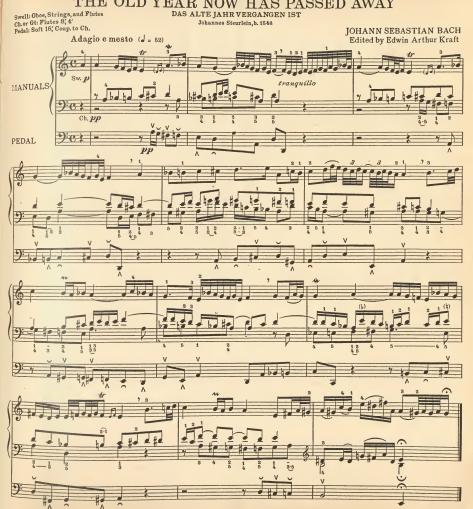
* Depress both pedals during the first four measures. Play gently, blurring the harmonics for a dreamy, atmospheric effect.

Copyright 1945 by Theodore Presser Co.

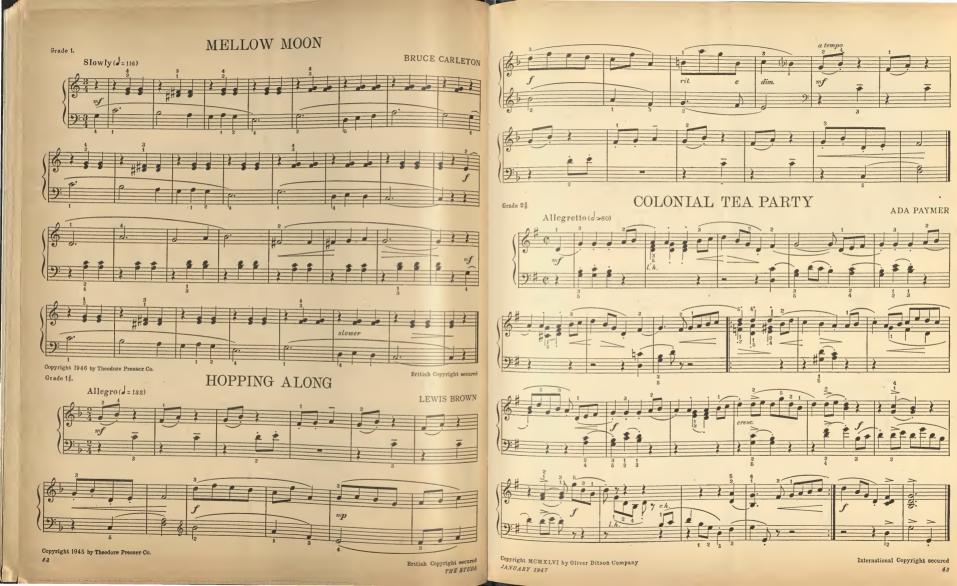
JANUARY 1947



THE OLD YEAR NOW HAS PASSED AWAY



Copyright 1946 by Theodore Presser Co. JANUARY 1947



THE CHASE



A Master Lesson on the C.P.E. Bach Solfeggietto in C Minor

(Continued from Page 24)

shoulder), and, as you connect one note sound a little less soft (two "ounces") with the next, feel the weight being transferred from one finger to the next. This produces a perfect legato, and a full rich take a short rest. "carrying" tone. The remaining twenty per cent of the "stroke" is pressure, which is exercised in greater or lesser degree as you wish to increase or diminish the now add a little pressure from the hand, you wish to his the wrist knuckles, wrist and fore-arm. The same (which is never stiff) moves slightly with the left hand, and short rest. from left to right, or vice versa, according to the way the passages lie on the keyboard. The hand, although not flabby, must be flexible. In fact, it should lead, in the most elastic manner, the fingers through the various "positions" on the this time using quite a bit of pressure, keyboard. Also, the wrist should "fall" the wrist coming down a little with each down slightly on the first note of a note. The left hand the same way, and phrase, and should "bounce" up lightly on the last note of a phrase, indicated n the music by arrows pointing down and up. All this with "close" touch. (The writer employs so-called "high" touch only in extended scale-passages. There he wrist, and arm, as you try to produce the curves the fingers a little more, raises five degrees of volume of tone, and at the finger-tips about a half lnch above the same time analyze the sensations of the keys, and strikes the keys with the your ears as you hear the five degrees of tips of the fingers. This produces a rlppling, "purly" scale)

way, gradually increase the speed—and self play with full consciousness. finally you have created a nice picture all "in gray." Now the time has arrived to put "color" into the picture, which means you are ready to study the shading.

finger exercise (right hand):



(Left hand two octaves lower) and play it slowly in close touch, in five different dynamics (degrees of strength) -pp, p, mp, mf and f. First the exercise three times through every note pp. This means and also, diminuendo upward (f to pp) the smallest amount of tone, yet not a and crescendo downward (pp to f) thin brittle tone, the tone must still "carry." (As a great planist once said amusingly, "the strange thing about muslc is that it should sound!") Some pianists glide superficially over the keys when they play pp or p. But music should "sound" even in soft passages, that is, it should vibrate.

of weight (call it one ounce) at the end very slowly with great concentration. Try even ever so little weight, it will not to the tone you are creating.

After having played the exercise three trying to make each note sound pianissimo with carrying power, do the same This time feel little heavier weights at chord) your finger ends. Each note must now

left hand the same way three times, and

After that the right hand, each note mp (mezzo-piano). Imagine the weights a little heavier stlll (three "ounces") and

Now the right hand plays each note mf (mezzo-forte) four "ounces," adding still more pressure. Then the left hand the same way, and rest. Finally the right hand each note f (forte) five "ounces,"

During all this, try to have a wonderful coordination between your sense of touch and your sense of hearing. Analyze the sensations of your fingers, hand, dynamics. As you listen intently with your outer (physical) ears, realize vividly As you practice the Solleggietto this the effect you are producing, Hear your-

Now one other exercise before practleing the shading of the Solfeggietto. Instead of playing the exercise up and down all tones equal in volume, play it, As a preliminary practice in shading increasing each note and diminishing (coloring, "nuances") take this simple each note, crescendo upward (pp to f) and diminuendo downward (f to pp).





of your fingers. As you play from note to to put on each note the proper amount note, legato, try to feel an equal amount of weight (ounces) and in mp, mf and f of weight (if ever so small) transferring the proper amount of pressure added, and itself from finger to finger and thus from feel the ounces increasing and diminishkey to key, each note "one ounce." If you ing. Listen hard. It should produce the play any note on the plano with "weight," most perfect crescendo and diminuendo. Now for the shading of the Soljeggietto.

sound superficial in tone; it will vibrate. I do not share the purist's idea that in Listen in the most wide awake manner playing the old music on the modern piano we should reproduce the effect of the harpslchord in a general way. In a times, slowly with intense concentration, slight way, yes, which comes about by using the pedal sparingly. But since we happily have the modern piano, I believe with the left hand two octaves lower. in playing the old classics as well as all Then rest about fifteen or twenty secother piano music with great variety of onds. Now play the right hand three color, using crescendos and diminuendos times up and down each note p (plano). (which we cannot get on the harpsi-



The Marnavox Provincia

Today...you can hear the

icent Magnavox

Now, at a fine store in your city, you will find a

brilliant new array of Magnavox models available for early delivery.

Thousands of these new Magnavox instruments are already

delighting owners in their homes. Each is a masterpiece of furniture craftsmanship, incorporating all the wonders of radio science including

F. M. and automatic record changing.

See, hear and compare the new Magnavox with other radio-phonographs and you won't be satisfied until you own one. Prices from \$225.

Look for the name of your Magnavox dealer in

the classified telephone directory.

The Magnavox Company, Fort Wayne 4, Ind.



"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Many people think the three B's are also the three best. It is the logical thing to select your favorites in Century Edition. They are complete, authentic and beautifully printed-and, of course, priced at 15¢ o capy.

3378 Air for the G-String, C-4
3417 Arloso In G, -3
3488 Fugue No. 5, D-6
2400 Gavotte in B Minor, -3
257 Prelace in C, -3
3558 Toccata and Fugue in D Minor, -6
3418 Two Fart Invention No. 8, F-4

SEETHOVEN 1313 Bagatelle in D, Op. 33, No. 6, 4 3228 Bagatelle in Eb, Op. 33, No. 1, -3 1186 Moonlight Sondro, Cafm. -6 375 Rondo, Op. 51, No. 1, C-3 3345 Rondo, Op. 51, No. 1, C-3 3445 Six Variations, "Nel Cor...", G-3 376 Sondro, Op. 47, No. 1, Gm.3 400 Sandra, Op. 47, No. 2, G-3 1341 Sondro Pathelique, Cm.5

2447 Hungarlan Dance No. 1, Gm-5-6 2395 Hungarlan Dance No. 3, F-4-5 2203 Hungarlan Dance No. 5, F-4m-5 3249 Hungarlan Dance No. 6, Do-6 3336 Hungarlan Dance No. 7, F-4 3491 Intermerza, Op. 119, No. 3, C-5 2448 Waltzes, 1, 2, 8, 15, Op. 39, -5

Ask your dealer for Century music. If he can not supply you, send your order direct to us. Our complete catalog listing over 3700 num

CENTURY MUSIC PUBLISHING CO. 47 West 63rd St. New York 23, N. Y.



WILLIAM A. OTTO, 421S Park Ave.,



\$9.50



in alabal peace time ability to speak a for MASTER A NEW LANGUAGE

quickly, easily, correctly by LINGUAPHONE

HOME-STUDY COURSES IN 29 LANGUAGES Send for FREE book-

Available to Veterans under G. I. BILL OF RIGHTS LINGUAPHONE INSTITUTE 39 RCA Bldg., New York 20 • Circle 7-0831

LINGUAPHONE INSTITUTE, 39 RCA Bidg., New York 20, N.Y. Send me the FREE Linguaphone Book.

..... City..... Language Interested.

"The Stars and Stripes Forever"

Sousa's Magnificent March chosen for the RCA Victor Billionth Record





IOHN PHILIP SOUSA

SERGE KOUSSEVITZKY

HE RCA Victor Company, in producing its billionth record, made a remarkable but thoroughly understandable choice. It selected one of the greatest marches of all history, The Stars and Stripes Forever, with the same composer's Semper Fidelis on the reverse, More than this, in the performance of this world renowned march by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, the great Russian-American conductor, evidently through very close research of former records of the noted march as played by the March King, together with his own recollection of Sousa's performances, and through his uncanny genius as a conductor, has resurrected the spirit of Sousa in miraculous manner. This billionth record will remain an outstanding American classic. The pity of it is that Sousa himself did not live to hear it. The irresistible personality, the dynamic force, the compelling rhythms, and the charm of the great Sousa are all there in magnificent fashion. This is a record which every American music lover should own, It is highly significant that out of the thousands of compositions, classical and popular in the great catalog of the RCA Victor Company, Commander Sousa's march should be selected for this event.



Dr. Frances Elliott Clark (right) of the RCA Victor Company, whose efforts were largely responsible for music appreciation, taught through the medium of phonograph records, becoming standard in most of the school systems of phonograph recores, becoming sunnaire in most of the school systems of America, displaying the fromed, gold-plated billionth record leaturing Soust's The Stars and Stripes Forever, Dr. Clark is displaying the billionth record to Mrs. Guy Patterson Gannett, President of the National Federation of Music

EVERYbody USES Centur EASY MASTERPIECES

Soys a recent letter, "Century is to be congratulated for reminding every teacher that there is great music ovailable in the early grades." We think that an exomination of these numbers of your dealer will bring enthusiastic agreement

3607 Morch, Anna Magdalena, D-2...... Rock

3709	Minuet #1, Anna Magdaleno,	G-2. Back
3710	Minuet #2. Anna Maadalena.	G.2 Rack
3608	Musette, Anna Maadaleno D	.2 Beat
3711	Ecossaise, Eb-2	Reatheren
413	Sonatine #29, G-2	Boothouse
414	Sonatine #30, F-2	Baethouse
3 225	The Doll's Lament, G-2	Grandi
- 1971	Gavotte, C-2.	Garage
2244	Song of the Fatherland, Eb-2.	003345
2257	Watchman's Song, E-3	Crieg
120	Gypsy Rondo, G-3	Grieg
2712	Oxen Minuet, C-2	nayan
1177	Warnellan Book Cons	nayan
11//	Venetian Boat Song, Op. 19, Na. 6, Gm-3	Mandalassa
2212	Menuetto & Air, F-Bb-2	menderssann
3713	Tarantella, Dm-2	Project - #
2/20	Tombourin, Em-3	Proxonen
3637	Little Waltzes from Op. 9A, 2	Komeau
3/15	First Loss, Em-2	-3 Schubert
3716	First Loss, Em-Z	Schumann
265	The Happy Farmer, F.2	Schumann
3717	Sicilienne, Am-2	Schumonn
2450	Soldiers' March, G-2	Schumann
2356	Wild Horseman, Am-2	5chumann
2451	Toy Saldiers' March, D-2	Ischalkowsky
3718	Sweet Dreams, C-2	schalkowsky
896	Waltz, Op. 39, No. 8, Eb-3	schoikowsky

Ask your dealer for Century music, if he conno supply you, send your order direct to us. Ou complete catalog listing aver 3700 numbers is

CENTURY MUSIC PUBLISHING CO. 47 West 63rd St. New York 23, N. Y.

FREE Sample Record

- revealing how you can be taught singing and speaking by famous teachers through Educational Records

Write for record - Sent absolutely free

HISTRUCT O-TONES - SO S. DAY KINDLE AVENUE - PASAGEM S - CALIF. **湖湖湖湖湖湖湖湖湖**湖湖湖湖湖湖景景景景



Voice Questions

Answered by DR. NICHOLAS DOUTY

The Young Cirl Who Thinks She Is Foreing Her. Voice

Q.-I am a girl of fifteen with a lyric soam a giri of fifteen with a lyric so-perso tokee and an ambition to sing Grand Opera. I have studied, of and on, for the last three years, housely not once for rootume and has been guit will not have for rootume and has been guit will not hart me if it is done correctly. Recently I have been bothered with a tightness in my throat. My throat harts me to that it become as it being strained or it possible that the strained of the strained of the it only muscles that need strengthening?

slow and cannot be hastened. Like every other living thing the voice grows slowly; it de-velops according to natural laws. To force a young voice is to take away some of its in-dividual beauty of tone and to substitute physical effort for ease and comfort of production.
Yet the voice must not sound insecure, weak, yet the votee must not sounts amecute, wears feature the tensions or colorless, but rather it must be farm, solid, well supported their or not it has a supported to the control of the color of the col gardiess of the inevitable bad results. However if none of these things have seemed to make your throat and larynx sore and uncomfortable, you should have a heart to heart confortable, you should have a neaft to freat talk with your teacher about his method of procedure. If your throat continues to feel sore and uncomfortable after singing, consult a physician and ask his opinion as to whether or not it shows signs of strain. You are very young. Watch your step and do not take any

many of them. But I would like an answer.

A .- Far from being a question too elemen-A—Far from being a question too elementary to interest many of the readers of The Bross, there will be many who are in the modern of the constant of the many who are in the wondered in ourself and who have a wondered in wondered in a wonder of the wonder an inner one (alto or tenor), when the other voices take part. As you point out, the reason is a lack of elementary training in part raining in the lower and high school years. The study of part so generally receive the study of part so generally receive the study of part so generally receive the proper place in the curriculum of almost every high school in the United States in recent years. As a result every student who has passed

JANUARY, 1947

through his four year's course in an American high school is able not only to "carry the tune" but also to take his place in the chorus as soprano, alto, or bass according to the natural range and the individual quality of his voice. The remedy for you is simple: 1.—Learn how to read well from notes, as this is the root of your trouble. Here is a list of books upon sight singing, any of which should help you, especially if you will study them under the direction of a sight singing teacher— "Melodia, a Course on Sight Singing and Solfeggio," Cole and Lewis, four volumes; "Rudiments of Music"-Murray; "Methodical Sight Singing," by Frederic Root, three vol-A—In recent issues of Tax Erviss, Madame
Tarborg and Miss Vivian Della Chies have
pointed out what every vocal teacher and
every, that the development of the voice is
also wand cannot be hashend. Like every other
label was the voice grows showly, is dework of the voice grows showly, is delabel was the voice grows showly, is delabel was the voice grows showly is delabel was the voice grows showly in the voice grows showly in the
label was the voice grows when the
label was the voice grows was the voice grows when the
label was the voice grows was the will get a great deal more pleasure from sing-ing the alto part well than from singing the soprano part badly. Besides it will be much less strain on the voice and more pleasant to

Q.—Will you please suggest some books or other reading material that will help me to overcome audible breathing? I have never do not have the opportunity to do so now, as I am in the army. I have a very good voice and have done a great deal of solo work in church but I was never bothered with audible breathing until just recently. I play a wind instrument in the Army Band and I have notteed there too, that I seem to be getting short winded. I neither smoke nor drink and as far as I know I am in perfect physical condition.—M. J. S.

A ... Your audible breathing might be the re-

sult of one of several things: 1. You may not clearly understand the process of inspiration, just what muscles are employed in it and exor not it slower again of actuals. On the my change of the control of of the c actly how it is effected. Any book that ex-plains it should be of service to you, whether suggest a remedy.

Every issue of our bi-monthly Break Studies brings you clever arrangements for building extra choruses of 8 popular songs on the cur-rent "thit particles, novel figures, boogle-woogie effects and tricky embellishments INVALUABLE TO PIANISTS.

TEACHERS AND STUDENTS! Single copies are 25 cents, stamps or coin. By subscription: \$2 for 10 consecutive issues. Send now for the latest issue. Mention, if teacher. AXEL CHRISTENSEN STUDIOS 752 Kimball Hall Bidg.

BOOKS ICE FROST
BY CLASS OR INSTRUCTION

BEGINNING AT THE PIANO

Preparatory Book of thirty-two pieces to play and sing60

AT THE PIANO - BOOKS I, II, III, IV

Succeeding books to follow "Beginning At The Piano". Children or older beginners will find this course captivating and superior to any system of piano instruction. Technic through music is maintained. Carefully chosen pieces in all books......Each 1.00

TWO PLAYERS AT THE PIANO

A preparatory Duet book. Teachers will find "first duets" presented in a new and attractive manner. The musical and pianistic importance of the pieces chosen increases the pupil's aural sensi-

COPIES SENT FOR YOUR EXAMINATION

BOSTON MUSIC COMPANY 116 BOYLSTON STREET . BOSTON 16, MASS.

TO VOCAL TEACHERS ONLY Learn the new method of teaching Sight Singing. Entirely new and endorsed by highest authorities. Send for Folder

CHAS, R. STICKNEY 138 West Ave. 26, Los Angeles 31, California Results GUARANTEED!

THE HARMONY SCHOOL OF PIANO TUNING 122 So. Cameron St. - - -Harrishura, Pa.

John Collins Cake, Director

The Piano Technician of today is one of the most highly respected of truly professional men. His service is in universal demand and sadly needed by thousands of schools, institutions and musicians everywhere.

For all time employment or as a mean of supplemental income, tuning offers unocculied and unlimited opportunity, SIX months to learn is the tune for one withed and unlimited opportunity, SIX months to learn is the unit of the control of the properties of the guidance of a veteran friend. We are licensed by the Saire Department for Vectorian Education and can take him under the G.I. Bill-of Rights. Write for the Poem Today.

I AM MUSIC

Harmany for Others

It HANDS you the Music you want

Success for You

TONKabinet has special drawer-trays that file sheet TONK abinet has a sheet music easily; keep it uest, or-derly, eleau, findable. Every sheet is so quickly accessible, it almost hands you the one you want. At your desire's, or put it on your postwar shop-ping list. Tonk Mfg. Co. 1980 N. Magnolia Ave., Chicago 14.

for Sheet Music



music from dirt or damage. Richly styled. Beautifully crafted. By makers of Nationally Known Tonk Furniture.

Sizes and styles for Homes, Schools,

Progress for Piano Jeachers!



PRACTICING CAN BE FUN

Music in the contemporary idiom . . Music that stimulates a fundamental rhythmic and melodic expression in the young piono student.

BOOGIE

FOR YOUNG FINGERS

MAXWELL POWERS

Director of Greenwich House Music School, New York

FOR THE YOUNG STUDENT-FOR THE ADVANCED PIANIST

Ten complete piano pieces which utilize all the better-known Boogie "Basses". They're fun to play and a boon to teachers looking for interesting material designed to develop coordination of the hands and maintain the interest of boys and airls. All contained in one volume!

CONTENTS

WALKIN' ROUND THE BOOGIE GALLOPING ROOGIE RIDIN' HIGH BOOGIE FASCINATING BOOGH COWBOY BOOGIE PLAYTIME BOOGIE JUKE BOX BOOGIE STEP-STEP ROOGIE PLANTATION ROOGIE CHOO-CHOO ROOGIE

Boys and girls will be fascinated with these nimble BOOGIE WOOGIE pieces

Price 75c

INDIVIDUAL PIANO TEACHING PIECES BY THE SAME COMPOSER

Dance Of The Clocks Swing Song	Organ Grinder Man
The Playground Comic Dance	Dancing Masks
Comic Dance S	Winter Woodland40c
A Strange Land	Summer Twilight35c

Your Dealer Can Supply These Too

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

Helping the Congregation to Worship Through Organ Music (Continued from Page 17)

3. Holy, Holy, Holy. Dykes-Lutkin 3. O Sacred Head Now Wounded J. S. Bach 4. Aberystwyth Whitney XI. General: 4. Miserere ("St. Matthew's 1. Adorn Thyself, O My Soul Passion") J. S. Bach VII. Easter: 1. In Death's Strong Grasp The

I S Back

Elvey-Lutkin

3. Easter Morn on Mt. Rubidoux . . Gaul

4. Toccata on Filii et Filae Farnam

5. Alleluia Titcomb

6. Easter Fantasia Walton

1. Rejoice, God's Children . . . J. S. Bach

2. Crown Him With Many Crowns

4. Short Postlude for Ascensiontide

1. Thou Very God, the Three

2. Our Father Who Art in Heaven

WIII Ascension:

TV Whiteuntide

in One

X. Trinity:

2. Sinjonia God's Time Is Best J. S. Bach

3. Sheep May Safely Graze Bach-Biggs 4. Prelude on Welsh Hymn Tune

5. Hymn Preludes Seth Bingham 6. Rhosymedre Vaughan Williams

7. Humn Preludes Carl McKinley XII. Weddings: 1. When Thou Art Near Bach-Schreiner

2. Christians, Rejoice J. S. Bach 3. Jesu. Joy of Man's Desiring Harwood 5. The Bridal Song from Rustic 1. Come, Holy Ghost J. S. Bach Wedding Symphony Goldmark

2. Come, God Creator, Holy Ghost Dupre XIII. Funerals 1. Come. Blessed Rest.... 3. My Heart Ever Faithful . J. S. Bach .Bach-Fox 2. Hark, a Voice Saith, All Are Mortal .J. S. Bach J. S. Bach

3. O World, I Now Must Leave Thee Dupre 4. Solemn Melody

Opera Revived in the Heart of the 1859 Gold Rush

Old Teller Hotel, where President U.S. is a permanent railway museum. Grant suite, with its walnut bed, red- enne Mountain school and-yellow bowl and pitcher, its iron Although in art and beauty the Fesmonkey stove.

crier with a bell, up and down Eureka covered by receipts from even sold-out Street. An old-time mail coach, with houses in a seven hundred and fifty-seat armed guard, brought fair dames be- theater. The difference is guaranteed by decked in mink over calico, ermine over patrons interested in securing the best

Grant was once welcomed over a street- Square dancing, in all the riotous fun front paved with \$12,000 in silver bricks, of a pioneer party in Teller House garwas packed with diners, and convivial den, is a popular annual attraction digay blades. On view was the General rected by Dr. Lloyd Shaw, head of Chey-

tival pans out as pure gold, the costs Curtain time was announced by a town mount up to \$100,000, which cannot be talent in America, for profits in musical "Old 71" a narrow-gauge train of early pleasures and operatic delights, with no days, presented to the opera association, thought of money gains

The Wit and Humor of Musicians

(Continued from Page 6)

the essential ingredients in musicians' "Honorarium," said Neumann slowly, "I wit. The famous Prague theater direc- have not asked you for any." said something about a honorarium.

tor Angelo Neumann-originally a lyric Another "Wunderkind" was the young tenor-with his travelling Wagner the- Erich Wolfgang Korngold, who when ater acquainted all of Europe with the eleven years old composed the charming operas of the Bayreuth master, and later pantomime "Der Schneemann." The fathbecame director of the German theater er of the young composer was the well in Prague. There took place also the known music critic, Julius Korngold, who famous philharmonic concerts, which like a second Leopold Mozart, devoted were directed by Muck, Stransky, Bo- himself passionately to the fame of his danzky, Klemperer, Zemlinsky, Mahler, son. Once a pianist played a sonata by Szell, and finally by Rankl. Once a lady the twelve-year-old boy. Someone who brought her thirteen-year-old son. It was wanted to pay Korngold, Sr., a complithe later well known composer and pian-ment, said: "Your son reminds me ist, Erwin Schulhoff, Neumann engaged strongly of the young Beethoven." "Only him as soloist for one of his concerts. of the young Beethoven?" was the ques-After the successful debut the proud tion of the disappointed father. The mother paid a visit to the director and planist who had played the Korngold

(Continued on Page 55)

Improve Your PIANO PLAYING This Easy Way



The "MAGIC"

FINGER DEVELOPER

This developer, invented by a graduate of the London Conservatory of Music, Cana-da, applies the elastic-tension principle to strengthen finger, hand and arm muscles. This practical method permits free prac-This procifical method permits free procises of enything—roots, cropseller, studies, please—in a natural may active the please—in a natural may active the please—in a natural may active the please of the please o is readily interchangeable from one hand to the other. Yes, it's a "Magic" finger de-veloperi Write for free literature today; or better still, enclose cheque or money orde for \$12,00 and your Magic Finger Developer will be mailed immodiately.

CHARLES T. MARSH 995 East Adth Avenue Vancouver, B.C., Canada

A GIFT OF DISTINCTIVE MERIT

HOW MANY STRADS? OUR HERITAGE FROM THE MASTER

An authoritative Review of the Life of Antonius Stradivarius, with a tabulation of over five hundred examples of his work euryviving today and plates illustrating more than one hundred famous instruments. By Ernest N. Doring. A limited Edition 340 pages. Per copy 320,00. Delux Edition 345.00 ORDER FROM

WILLIAM LEWIS & SON 207 South Wabash Avenue-Chicago 4, Illinois

New -- PIPE ORGANS -- Used Bullders of pipe organs for church and studio, Efficient, up-to-date used instruments on hand at all times, priced very reasonably. We also rebuild and modamize tracker and tubular organs, additions of stops, couplers and chimes installed. Yearly care of organs, we solicit inquiries.

Delosh Brothers -- Organ Experts

Music Readiness Program

by Sister M. Xaveria, O.S.F., Mus.M.

- Alverno College of Music, Milwaukee, Wis. MY MUSIC PICTURE BOOK .. 60c
- MY MUSIC COLOR BOOK ... 65c • MY MUSIC LETTER BOOK 60c
- MY MUSIC NOTE BOOK 75c MUSIC AND GUIDE BOOK 80c

Postage extra The Music Readiness Program is intended to build up musical concepts and experience necessary to comprehend the many abstract ideas implied in the study of music, and to develop fundamental playing and reading habits.

Circular on request Published by THE SERAPHIC PRESS 1501 So. Layton Blvd., Milwaukee 4, Wis.

JANUARY, 1947

ORGAN AND CHOIR QUESTIONS

6. Our cloir, numerial petragen fifteen and incurrent petragen from the properties of the power by the properties of th

A. Your help with the alto part solves the problem of having boys sing that part. We suggest that you use a head tone, for the children. which will take care of the high notes. This should not take much time away from your rehearsal, and would be well worth the time. We suggest that you read "Voice Culture for Chil-dren" (2 Volumes) by Bates, and "Practical Hints on the Training of Choir Boys" (you can use that kind of tone for your choir) by Stubbs, who refers to the head tone on page forty-five. We suggest that you state your needs to the publisher of THE ETUDE requesting catalogs.

Q. Can you offer any suggestions toward per-fection of a Junior Choir of thirty voices, be-

jection of a Junior Choir of thirty voices, be-ginning with eight years and through fourteen years of age. They sing once a month in the morning church service. Am using Keating's "Junior Choir Book" as unison, and just a bit two part, also other material, such as responses and so forth. The church is very proud of them, as is the community at large. They have been organized since September 1943. singing their first service the Sunday before Thanksgiving. Their Procession is not perfec but they like to do it, and I am using Brant's instructions trying hard to perfect them. Sometimes a boy and girl must proceed together, then is it correct for the girl to be at the right and as they go up the steps to the choir loft, naturally the girl goes first? When the last row enters the choir loft, I enter from the door to the left. Is it correct for me to do the procession step alike with the choir? I must be in before they finish the Amen, and they remain fore they finish the Amen, and they remain standing for slient prayer. The Junior choir gives the members of the choir, something definite to do. My rehearsals average over twenty in attendance, and I have them on a merit system. We have three choir mothers whose duty it is to help with the vesting of the members of the choir, and get them in line and also to assist in their social activities. Do you advocate the use of the baton, and would ou direct for Interludes, Preludes and so orth? Hane the named books in my library. The members of the choir wait for the Processional at the rear door of the church, as per drawing enclosed. Perhaps you can offer a sug-gestion as to their occupation while waiting for the Processional.-R. H. G.

A. As you seem to have taken care of the details of the members of the choir very well, and as these details are subject to the local church authorities, we do not suggest any change in them. We approve of the walking together of the boy and girl, the girl naturally together of the boy and girl, the girl naturally going into the chancel or choir loth, first. This too is a matter for the local church authorities to decide. We suggest, the use of the baton, but not for Prefudes. We suggest that the members of the choir wait the shortest possible time for the Processional as we do not have some for the Processional, as we do not have any suggestion to make as to the occupation of the members of the choir while waiting for the

Q. I am a young organist (thirteen years of age) in a fairly large church. Enclosed is a list of stops included in the organ. Will you fill a combination suitable for hearty congregaa combination suitable for nearly Congrega-tional singing; also some solo combinations and a suitable combination for eight or ten fe-male voices? Should I use the tremolo for hymns and the order of service? Can I make the Lieblich Gedeckt louder? It is the only stop I care to use for the order of service, as the others are too harsh. In shutting off the the other are too barsh. In Shutting of the storzando pedal the tone remains for about treaty seconds. What is the cause? We are planning additions to the organ. What stops used to be seen to be see

bare hour and a half to rehearse each week, so a moderate organ for accompanying purposes.

we do not have time for lengthy voice train—We do not suggest the use of the tremolo for use do not have fine for lengthy soice train.

We do not suggest the use of the tremole for thing use and of the length of a Norwegian Child-Kousta, In Heavenly of a Norwegian Child-Kousta, In Heavenly of the length of the len ment, you have the Pedal Bourdon softened.
We do not care to suggest a reason for the
sforzando pedal being slow "off." The mechanleal man can correct that Inasmuch as the
specification is deficient in bright stops, we
suggest the following additions to the organ: Assuming that the instrument is unlified, a twelfth might be added to the Swell organ, without the addition of any pipes and a Violin Diapason be included in place of the Swell organ Open Diapason, if that stop is not the same as the Great organ Open Diapason; the the Swell. A Piccolo might also be added to the Choir organ. The Cornopean can be used as a solo stop, and for ensemble purposes. Solo stops included in your specification are: Tuba, Doppel Flute, Melodia, Gamba, and Open Diacason in the Great Organ, Vox Humana, Vox Celeste, Viole D'orchestre, Oboe, Bourdon, Gedeckt and Orchestral Flute in the Swell Flute, and English Open Diapason in the Choir Organ. We advise your experimenting with these stops singly, or in combination with each other, using proper manual and pedal stops to

Q. Are there any books published about the history of reed organs, designs, development and so forth?—E. B.

A. We do not know of any books of the character you name, but suggest that Lan-don's "Reed Organ Method" includes a chapter on "Stops and Their Management," and that a Piano Tuning book by J. Cree Fischer, includes some information about reed organs. Both these books may be secured from the

Q. Although for some years past I have taken no active part in the organ world, lately I have found myself at the console of an instrument, which to say the least is disconcerting in action. For instance, where a very soft organ is called for, the tone is practically inaudible to me, the pedal department entirely so, while in the center of the hall, the tone is loud enough, and when I increase it by the use of the crescendo pedal so that I, at the console may hear it, it is altogether too loud in the center of the hall. Where a loud tone is called for, I try to approximate an English Cathedral Diapason one but that subjeh sounds satisfactory to me tone, but that which sounds satisfactory to me at the console, is too loud in other parts of the hall, and to those sitting near the tone box the tone is uncomfortable. I would be glad to know if you can offer any suggestions to rem-

A. For a possible remedy to the conditions you name, we suggest a change in the location of the tone box, so as to approximate the amount of tone audible at the console.







Play any score better with this modern precision instrument

000 000

Tust plug in the Franz Electric Metronomedial the desired tempo-flip the switch and you have the ACCURATE, UNVARYING beat of any tempo. That's how easy it is with this new ELECTRIC METRONOME!

The new Frang Electric Metronome is a sensational improvement over the old-fashioned pendulum beater. No distracting pendulum motion . . . no spring to run down with limping tempo! The Frank Metronome is a laways steady, always accurate, always a joy and a convenience!

As Dependable as Electricity

The Franz Electric Metronome is operated on AC current. It gives a clear, resonant click to mark any tempo from 40 to 208 beats per minute. You can change tempo with one hand while the Franz Electric Metronome is beating, and you can start or stop it instantly. Timing is controlled by an efficient motor-the kind used in high grade electric clocks. The Franz Electric Metronome is fool-proof-built to last a lifetime!

The simple classic beauty of the Frant Electric Metronome will enhance your home. Rich black plastic case χ'' wide, χ'' high, χ''' deep, with 10 ft. cord and plug. Case is completed and dusproof. Operates only on 110 volt, 60 cycle A.C.

Try for 10 Days on Approval!

Thousands of moderand reachers depend on the Firm Electric Mercomes for accuracy and correct tempo. Provide to recitable more arrives, by 31 to 19 has shipping charge. Then use the Finat Electric Metrocome for to day—see how much your plying it improved in the first electric Metrocome for to day—see how much your plying is imported in the first electric Metrocome for to day—see how much your plying is imported in the first of purchase prior. And remember, it comes to you with a 479tat *written guarantee. Also for the First Electric Metrocome at your favorite Music Als for the First Electric Metrocome at your favorite Music.



on 5 year* written guarantee

SEND NO MONEY MAIL COUPON TODAY

> Frant Mfg. Co., Inc., Dept. 121 53 Wallace St., New Haven 11, Conn. Send the FRANZ ELECTRIC METRONOME. I'll pay \$12.50 on delivery plus shipping charge. If after 10 days' trial I am not delighted, I may return

Name ... (PLEASE PRINT PLAINLY)

..... Zone.... State.... My Favorite Music Shop......

Enclose \$12.50 (check or money order) and we ship prepaid. Same 10-day return privilege applies.

PIANO TEACHERS!

for Teaching Beginners Sight Reading

Complete Set of 32 Cards, Keyboard Finder and Book of Instructions - Only 50¢

SIGHT-PLAYING easily and quickly learned by tiny tots, or beginners of any age, with these Speed Drill Cards. Makes teaching easier and quicker for class or individual

EASY TO USE-Speed Drills consist of 32 cards with complete and easy-to-follow instructions for their use. On each card is a picture of the note on the staff which corresponds with the key on the piano keyboard. Thus, the student learns through his eyes, rather than the written or spoken word, the location and position of each note.

AN ADVANCED STEP-Speed Drills are an advanced are an advanced step in siding the student to quickly identify the note on the staff with the key on the piano. These handy cards stress visual accuracy, recognition of the keyboard positions, producing rapid visual, mental and muscular

THE LARGE NOTES make vivid mental pictures. This feature is important, but best of all ... children like Speed Drills. They should be used at the first lesson, and the pupil should have a set for daily home practice.

SIGHT-PLAYING is becoming more and more of a requirement of pianists, and students at the very start, should be trained to attain it. Speed Drills will lay the foundation for proficient sight playing.

GET YOURS TODAY—Speed Drills may be obtained from your local music dealer, or send direct to us, the publishers. Complete set of 32 cards with instructions, only 50c.

JENKINS MUSIC COMPANY, Kansas City 6, Mo.





Drill No. 1



Drill No. 3 For stressing rapid playing the keys



Has Your Child the advantage of piano study with

NATIONAL GUILD of PIANO TEACHERS

Inc.
of achievement for every student suitable
to his age and advancement.
(NOT A CONTEST) The Better Teochers Are Members Chapters in every large music center FOR INFORMATION WRITE IRL ALLISON, M. A.

AUSTIN, TEXAS

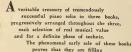
IS ORIGINAL COMPOSITIONS FOR THE PIANO

By LEOPOLD WOLFSOHN

New Intriguing Melodies and Harmonies that Linger Ideal for Studie and Concert. Used by progressive

Thematic Circular on Request LEOPOLD WOLFSOHN EDITIONS
Hotel Assenia, Breedway at 73rd St., New York City

Singing Keys



Books I, II and III

an urgent need among progressive teachers. Clayton J. Summy Co.

CHICAGO

Handicaps Did Not Stop Them

(Continued from Page 23)

tral symphony, and a Mass. When a

On June second, 1937, he gave a recital

stairs, to give the first performance of

The Case of Massenet

greatest curse of musicians, deafness, he

enough strength to write admirable com-

even if giving more and more space to

senet had been cheerful and witty, hover-

ing from one fine lady to another, kiss-

ing hands, laughing. Suddenly in the

In 1912 and desperately ill, Massenet

THE ETUDE

When Beethoven was stricken by this

the "Pro Arte" Quartet are unaware of what tremendous amount of fortitude the "Pro Arte" Quarter are the way was had been needed to permit the writing the fact that his spiendid paying was down of five organ symphonies, some saved only by an unusual amount of the wavering will power—a marvelous display chamber music, piano pieces, an orchesof self-discipline.

In the realm of the music-hall we find heart ailment grew steadily worst he rethe interesting story of the French mu- fused to renounce his duties at the great sician, Michel-Maurice Lévy. While study- organ of Notre-Dame. ing piano and composition at the Paris Conservatory, Lévy became afflicted with in that cathedral for the Societé des a hip trouble which caused a pronounced Amis de l'Orgue (Society of the Friends limp and obliged him to wear heavy steel of the Organ). A new composition of his. braces, Besides, he was abnormally short- Tryptique, was featured as the middle sighted and had to use thick glasses; his group. A large audience almost filled the hair was unruly, his body ill-propor- nave of the magnificent basilica. The tioned; really he had been born under an program proceeded as scheduled, and the unlucky star as regards a stage career. Tryptique came to its closing bar. But Did he get discouraged? Not in the least. suddenly the last chord turned into a Soon he realized his gift for comedy, huge and incoherent maze of tone which when the impersonations which he did at stirred the listeners. Soon a gentleman friendly gatherings met with genuine suc- came down from the organ loft, voluncess. He then decided to capitalize on his teered an explanation: "M. Vierne has physical handicaps, and worked up a become ill and has to go home. I regret vaudeville act in which he appeared as a to announce that the recital is terminmusic teacher of the old school, wearing ated." But sprawled across the manuals an incredible old-fashioned "Prince Al- of the instrument upon which he had bert" frock coat, enormous shoes with collapsed, the great organist lay dead. elastics, a floating tie, big shell glasses Against the advice of his physician, he still much larger than his own, all capped had insisted on climbing the long steep by a bushy red wig.

His entrance on the platform elicited his new work. This he had done, but the unrestrained mirth among the audience, music and his life had come to their and his witty quips, his clownesque imi- closing point at the same time. tations of great composers or virtuosi, his operatic parodies, and burlesque improvisations on song hits soon had everybody in hysterics. It was not long until he commanded high fees, was in demand continued to hear in his soul the maseverywhere, and billed as an "étolle" in terworks which he concelved, and thanks such theaters as the Folies-Bergère, the to his unconquerable spirit the last great Casino de Paris, the Empire, and others. string quartets were created. Chopin, Still these activities did not prevent undermined by consumption, mustered Michel-Maurice Lévy from pursuing his work as a serious musician, and in 1927 positions, and he still appeared in public his opera "Le Cloitre" ("The Cloister") after the Belgian poet Verhaeren, was his assisting artists in order to spare performed at the Opera Comique. But himself. And nearer to us there is Masalthough he subsequently wrote songs, senet, who worked until the last day of incidental music to dramatic works, and his life and refused to surrender to an even a ballet, it was the act based on incurable disease. Isidor Philipp recounts his very physical deficiencies which how dreadful it was to meet him in his brought him fame and fortune. Amer- declining years, bent and sad, that man icans who visited Paris between the who had been so elegant, so gay, so full two wars will remember Michel-Maurice of vitality, the "lion" of Paris. One eve-Lévy: his professional name, fashioned ning they left a reception where they had

Widor's, the organ works of Louis Vierne said not a word, and gave every evidence occupy a favored place. In 1927 he toured of suffering. "What is the matter, dear extensively through this country, with master?" I. Philipp asked. "Oh . considerable success. Although he was nothing at all, my friend. I have just then publicized as a "blind organist," the taken off my mask." loss of his eyesight had not been total. On the street he always went accom- found the energy to write one last opera, panied, because of his inability to see in "Roma," lying on the floor with cushions front of him. But a very small amount under his chest, manuscript paper in of vision remained on the side of one front of him and pencil in hand. At eye and at close range, just enough to death's door, he did not give up. enable Vierne to write music and letters Such examples are illuminating, inwithout seeking assistance. Once I had an spirational. They show us that few obopportunity to watch him as he inscribed stacles exist which cannot be surmounted a dedication on one of his songs. As he where there is a divine flame, profound sat at his desk and scribbled laboriously devotion to art, and utter confidence in with his neck turned and his cheek only the power of patience, perseverance, and * a few inches from the paper, I realized faith.

of Beethoven, was "Bétove"

after the popular French pronunciation gone together and where as usual Mas-

Blindness Overcome Next to Cesar Franck's and Ch.-M. street he pulled up the collar of his coat,

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Concerning the Maker Klotz N. M., Maine.—Johann Carol Klotz was the son of Mathias Klotz, but was not so good a maker as his father. However, though he used

smaller models as a rule, he was a worthy representative of his family. His violins are representative of his family. His violing are usually priced between \$300 and \$600, accord-ing to condition and workmanship. His 'cellos have brought higher prices.

Concerning Strings
Miss S. K., Massachusetts—The A string
made of gut wound with aluminum is in many
respects superior to the old-fashoned gut A;
they keep their tone quality longer, are less
likely to be false, and they stay in tune better
The strings made of steel wire wound with aluminum are very good in a hot climate, for they rarely go out of tune. But they have a slightly metallic quality that many violinists

Value of a Gagliano Violin Walue of a Gagliano Violin

Mrs. G. R. B., Ohlo.—Januarius Gagliano
(born about 1700, died about 1770) was one of

the best makers of the Gagliano family, and a specimen of his work could be worth as much as \$5000 today if in good condition. But I canas \$5000 today if in good condition. But I can-not tell you whether or not your violin is genuine; a mere transcription of the label gives no evidence on which to base an opinion. I can say that there are many violins on the market, bearing interesting-looking, "old" Gagliano labels, that were made within the last hundred years. Januarius himself rarely put labels in his instruments; when he did he did not spell his first name as it appears in your violin. It is not likely that he was a pupil of Stradivarius. His father, Alexander, may have been, but it is very doubtful.

Material on Bowing and the Vibrato
Mrs. N. C. D., Virginia.—You will find many
good hints on bowing in the little book, "Practical Vlolin Study," by Frederick Hahn; and I
can, with a clear conscience, recommend my
book, "The Modern Technique of Violin Bowing." Both books may be obtained from the publishers of THE ETUDE. To answer your question regarding the vibrato would require a full-length article, so I must refer you to the July 1944 issue of this magazine. If you do not ess it, you may be able to buy it from the

A Genuine Stainer?
C. A. B., Pennsylvania.—I am afraid I cannot tell you how to determine whether or not your violin is a genuine Stainer. The most detailed description of a genuine instrument would still read like a description of any fairly well-made copy. Those subtleties of workman-ship and of varnish that distinguish the work of the master from that of the imitator cannot be put into the printed word. It takes years of be put mot the printed word. It lakes years of experience in handling and observing instruments to be able to say what is genuine and what is a clever copy. If you have any reason to believe your violin is a Stainer you should the company of the property take or send it to a reputable firm of violin dealers, and have it appraised. But you should remember that for every genuine Stainer in existence there are thousands of imitations.

Is It a Genuine Maggini?

Mrs. V. H., Nebraska.—There is not much I can tell you about your vlolin except that it is evidently a German copy of a Maggini and not a clever copy. Glovanni Paolo Maggini and not a clever copy. Glovanni Paolo Maggim died in 1632, so it would have to be a very careless imitator who would put the date 1671 on a "Maggini" label. The violin is probably worth about fifty dollars.

Preparation for the Operatic Career

(Continued from Page 4)

have little to do with the question, since the art of the theater, reading and seeing it is one of control and not of innate classic plays of all styles and schools, endowment.

themselves worthily proves the value of struggling against difficulties.

velopment which general operatic con- line between 'studying' and public-career ditions do very little (alas!) to foster, I 'singing,' which can be passed like a should advise him to begin by realizing milestone along a road! Actually, that that voice alone is never enough; that line can never be passed. the heart and soul of opera is to project human emotion; and that, to achieve anything, it teaches us that the greatest

the fluent emission of high C's! all must feel the conviction that this mand of artistic detail. It is precisely this

form of art is a career in itself, and one Worthy of the deepest consecration. "Let our young artist steep himself in operatic career."

JANUARY, 1947

and learning dramatic feeling and dra-"It would seem, then, that the young matic structure from them. Let him work American artist is called upon to de- at languages, at history, at the feeling velop himself under the hardest possible of the various epochs and the various working conditions! In one sense, this is lands. Let him remember that the findifficult-in another, it is an advantage, ished product of great art is put together since the hard way is always the best. It from a mass of small detail-detail of serves as a challenge to the individual style, of gesture, of costume, of facial expowers of determination and persever- pression. And even when he begins to ance! America has a wealth of magnifi- have interesting engagements, let him cent young voices, and the fact that so continue faithfully to work and to coach, many of them do succeed in developing in a small way, with the teachers who best understand his abilities-his limitations as well as his powers. The greatest "If I were asked just how the young mistake a young singer can make is to singer should work at an individual de- imagine that there lies a sort of invisible

"If the evidence of the past is worth this, a great deal more is needed than singers earned that fortunate position, not through their voices alone, but "The young singer who enters opera at through the completeness of their comdetail which forms the firmest foundation in the complete preparation of an 108 Massachusetts Avenue, Baston 15, Mass

Triple inspected

PERFECTED Armour Music Strings



Strings than any other brand

Fine VIOLINS

Old & New. \$75 to \$3000. Send for new list.

FRANCIS DRAKE BALLARD

SO Chippewa Rd.

Collector-Dealer Tuckahoe, N. Y

first quality-inspection, by accepting only the finest lambs. Immediately following the "kill" in the Armour plant, raw materials are checked by U. S. Government Inspectors-and doublechecked by Armour Experts! Thus, all materials for Armour Strings are triple-checked, even before the processing! Armour Strings start with the best, and stay the best due to rigid quality control. The perfection of Armour Strings is the

Selection of materials for Armour Strings be-

gins with the Armour Buyer. He makes the

result of six important steps: (1) Getting finest raw materials; (2) Protecting quality by constant refrigeration; (3) Controlling quality by laboratory tests; (4) Precision splitting of gut; (5) An exclusive Armour tanning process; (6) Polishing to exact dimension desired. When you specify Armour Strings, you know you are getting the best because no other manufacturer duplicates the Armour process of perfecting strings.



William Lewis and Son 207 South Wabash Ave .- Chicago 4, Ill. 207 South Wadath Ave.—Cheago 4, 11SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.
CATALOGS and LITERATURE on REQUEST
PUBLISHERS OF "VIOLINS and VIOLINISTS".
Americo's only journal devoted to the violin
Specimen Copy 256—12 issues for \$2.50

JOHN MARKERT & CO.
135 W. 45TH ST., NEW YORK 19, N. Y.
VIOLINS OLD & NEW
Expert Repairing, Send for Catalog



violin responds to every requirement of the artis
VIRZI-ACOUSTHEORY VIOLIN MAKER
1391 6th Ave. (Near 57th St.), New York 19, N. Y.

WM. S. HAYNES COMPANY

Flutes of Distinction STERLING SILVER - GOLD - PLATINUM Catalog on request

Music Printing Small Quantity — Low Cast
SONGWRITERS • LYRICISTS

ACOUSTHEORY VIOLIN CONSTRUCTION

NEVER BEFORE

MUSIC TEACHERS write to B. & L. MUSIC PRINT

Uses and Abuses of Cup Mouthpieces

(Continued from Page 19)

With leaders in the brass instrument have failed to produce a responsive em- to one that is fixed correctly would be based on the fact that although everyprofession taking an advanced stand for bouchure, it is only reasonable to believe eliminate much of the vise-like pressure is based on the fact that although everyindividual mouthpleces, there is good that the mouthpleces are individually on the delicate lip structures. With lip thing else has had more than a fair trial reason to hope that many of the con- not correct. temporary habits and practices will be All of the proved things regarding under more favorable conditions, thus solve the problem, and mouthpleces made replaced by methods in harmony with brass playing are valuable, and we can building a reliable embouchure and being for the individual have proved it. modern science and proven results.

reasonable mouthplece. It is usually a player. There are no inferences that there strumentalist is asked to build his embedding this control, and will be less need for intelligent practice chure in this manner. There is reason to ist is that he use a mouthplece that is not entirely of mouthpiece construction. and will be less need for intelligent practice conure in this maintent that is maintent that is not entirely of mouthpiece construction. and methods; however, when these things believe that a change from a misfit rim individually correct. In the past we have With leaders in the brass instrument have failed to produce a responsive em-

not do without the finest psychological assured of success. It has been shown that the universal methods, teaching, and the fine litera. An experienced instrumentalist will not cupped class, is a controversial one. There The last peer showl that the universal methods, teaching, and the line there are the problems. We do not find in question the statement that a change to is a way, as has been suggested, that the remeaty for app problems should be, and ture on the problems, we do not find in question has statement that a first more statement than a first more suitbrass instrumentalist can solve his eventually will be better mouthpleese for them any dependable method whereby a mouthpleese which is a little more suitbrass instrumentalist can solve his expectation. eventually will be, better mouthpleess for them any dependable method whereby a mountplees when it is a fitter much save them and bouchure and mouthplee problems. The believe that they will meet definitely embouchance. If you have a weak embouch will be a great asset to the embouchure. fact that over ten thousand individual those requirements of each individual chure, is that not proof that there are It is reasonable that his embouchure can mouthpieces were made by one specialist

know about them?

a reliable embouchure when our lips and muscles are being crushed between the his embouchure can be as good as his muscles are being crushed between mouthpiece allows, and no better reasonable mouthplece. It is usually a player. There are no inferences that there strumentalist is asked to build his embour.

A vital point to the brass instrumental.

no practicing methods that enable you be developed only as far as the individual no practicing methods that enable you correctness is employed in the mouthpiece. It has been sald, "An instruthou about them?

Is it any wonder that we do not have mentalist can be as good as his emboua reliable embouchure when our lips and chure permits." Thus, it is evident that

on the delicate in structures. With the

The mouthpiece subject, especially the

such mouthpieces made.

lems of wholesale proportion?

The embouchure and mouthplece think- drug store.

mouthpieces and embouchure develop- given out,

ments for correcting individual embou- positive with a small error.

The Accompanist's Background

and Equipment

Outstanding Piano Albums

COLLECTION MODERNE, Vol. 1	1.25
COLLECTION MODERNE, Vol. 2	1.25
24 CHORAL PRELUDES—Johann Sebastian Bach	1.00
PIANO MUSIC OF NEW RUSSIA	1.00
COLLECTION ESPAGNOLE (from Albeniz to Villa-Lobos)	1.00
W. A. MOZART—His Life Told in Music	
(Compiled and Arranged by F. Guenther)	1.50
EVOLUTION OF PIANO MUSIC by Curt Sachs	1.00
PIANIST'S DIGEST by Maurice Aronson	2.00
EXERCICES DE TENUÉS by Isidor Philipp	.75
ESSENTIAL FINGER EXERCISES by E. v. Dohnanyi	1.50

Avoilable at your Music Dealer or from EDWARD B. MARKS MUSIC CORPORATION RCA Building Radio City New York 20, N. Y.

"Nothing Success" Like Success" Why TRAINED MUSICIANS Command a Better Income

University Extension Conservatory

1903 - THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC - 1943

Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.

You can prepare yourself for a better position by studying at your convenience by the Extension Method



No entrance requirements except for Degree Courses Credits earned by using your spare time for advancement.

Catalog and illustrated lessons sent without obligation to you. Check coupon below.

A DISTINGUISHED FACULTY OF ARTIST TEACHERS - HIGHEST STANDARDS OF MUSIC INSTRUCTION

WHAT PROGRESS ARE YOU MAKING?

Your musical knowledge-your position and income today-are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities, greater income and higher standing in the musi-

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it too! It's up to YOU!

EQUIP YOURSELF FOR A BETTER POSITION

A proof of quality is important for one interested in further musical training. Our courses offer you the same high quality of preparation which has developed and trained many successful musicians and teachers in the past.

NATIONAL HOME STUDY COUNCIL The Council is an Association of which we are a member. It includes the outstanding correspondence schools in the United States with headquarters at Washington, D. C. Members are admitted only after rigid examination of the training courses

We are the only school giving instruction in music by the Home-Study Method, which includes in its curriculum all the courses necessary to obtain the Degree of Bachelor of Music.

A DIPLOMA IS YOUR KEY TO SUCCESS!

University Extension Conservatory 765 OAKWOOD BLVD. (DEPT. A-558) CHICAGO 15, ILL.

This is Your Opportunity—Mail the Coupon Today!

-----UNIVERSITY EXTENSION CONSERVATORY, Dept. A558 765 Oakwood Blvd., Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below. ☐ Piano. Teacher's Normal Course ☐ Voice Piano, Student's Course Choral Conducting

Clarinet

☐ Violin

□ Guitar

Mandolin

Saxophone

Reed Organ

Dance Band Arranging

Public School Mus.—Beginner's Public School Mus.—Advanced Advanced Composition Ear Training & Sight Singing

History of Music Harmony

Cornet-Trumpet Advanced Cornet

□ Banio City..... State.....

Are you teaching now?......If so, how many pupils have you?......Do you hold a Teacher's Certificate?..... Have you studied Harmony?......Would you like to earn

the Degree of Bachelor of Music? . .

without compromising in artistic effect, imperceptible forward urge to the tempo

JANUARY, 1947

(Continued from Page 7) pause, Schubert requires that the phrase, by an imperceptible increase in tempo. in the following more difficult version, Such a hastening, if properly timed and adjusted, would only be noted by a metronome, but never by the audience, If done obviously, a nervous conclusion to

> vocalist "saved face." Such subtle and necessary adjustments in tempo, which arise occasionally, should be perceived by the accompanist, who supplies the quiet, constant current which carries the composition along naturally and inevitably, and not be left as a refuge to the soloist, who, occupying the spotlight, would immediately be revealed in mention the irreparable damage to the artistic value of the performance.

It may readily be perceived that in tainment of one note on the part of the and more specifically, the pianist simply order to permit the singer to encompass soloist which must be accomplished on cannot allow himself to pedal in accomthe musical and vocal demands of these one continuous, unbroken use of the bow. panying as he might be inclined to do, phrases without undue effort, or signs of Many violinists are unable to meet this and more appropriately, when playing a loss of control and power, the accompandemand if the accompanist stolidly mainist must save the day. It may be done tains a leisurely tempo. Here, again, an

is good criteria to believe that relief and chure problems they are individually may be undertaken by the accompanist, is good created an be gained by having wrong; just as eye-glasses are individually without giving the impression that the wrong when selected from a tray in a soloist is a "thin-ice player," whose refuge is in speed. Nor will damage have been ing of the brass playing world has been Except for one fact, the best advice done the structure of the composition.

thoroughly educated into a set groove, ever given to brass players is as follows: I recall the occasion, many years ago, unwittingly of course. Always their natu- "Get a good mouthpiece and stick to it; on which I played this work with Albert ral expectation is to find something that practice a well-planned routine and your Spalding for the first time. Having had will fit in nicely with their education, or embouchure will be right." The catch in experience with violinists who were unin other words, something that will not this is, that a mouthpiece to be good, able to carry the opening tone on one interfere with what they already believe. must be individually good, and if it is bow, if an undeviating, rigid tempo was This groove is a sort of stereotyped not individually good then it is not a preserved in the piano accompaniment, I general consent to accept, without ques- good mouthpiece. So as things are, that gave a slight impetus to the tempo in tioning, traditional beliefs regarding advice is really the worst advice ever order to make his task easier. Mr. Spalding stopped playing, put his hand on my ment. It is a firm conviction that em- It is evident to the investigator that shoulder, and said, comprehendingly: bouchure problems can be overcome only there is only one mouthpiece and that is "When you play the opening of the Air by sticking closely to customary methods the one the individual can use to the best with me, it will not be necessary to hasten of practicing, and through using the con- advantage. There are many false beliefs the tempo." His mastery, musical and ventional type of mouthpiece. But isn't regarding mouthpieces that must be over-technical, was so great that such mothat just what we have always done? And come, Each player using a cup mouth- ments held no peril for him.

do we not always have embouchure prob- piece should have the desire to reason for One exceedingly important aspect of himself and believe things that are scien- the piano accompanist's special equip-Our stock-model mouthpieces, merely tifically true-things that have been test-ment is the technique of the damper as mouthpieces, are fine, but as instru- ed many times and that have been proved pedal, frequently and incorrectly referred to as the "loud pedal." It might well be claimed that the very different application of the pedal in accompanying is more frequently misunderstood, even not grasped at all, than any other special phase of the accompanist's highly specialized equipment, Piano "color," attained through the release of overtones by pressing the right hand pedal, thus lifting the damners from the strings hecame the vogue with the composers and pianists of the nineteenth century, "romantic" school. It has now largely become the fashion of pianists to use this highly enriched tonal medium in the performance of music of other than that of the the song would be effected, even if the so-called "romantic" period. While this is neither the time nor the place to go into the merits or demerits of such an indiscriminate procedure it is most necessary to sneak of the economy to be practiced in the use of the pedal-enriched

tone in accompanying. Maintaining the Balance

Since it is the function of the accomunfavorable light to the auditors, not to panist to supply background and unobtrusive support to the soloist, as well as undercurrent to the whole, the injection The second example is Bach's well- of too lavish plane "color," through over known Air, which appears on many violin pedaling, inevitably results in upsetting programs as Air for the G String. The that finely adjusted balance which must opening of this requires the long sus- be sustained at all times. In other words,

The purpose of the "background" to be (Continued on Page 60)



SCHOOLS—COLLEGES

CONVERSE COLLEGE

COLLEGE Thomas W. Williams, Chairman Catalogue sent upon request.

SHENANDOAH COMERVATORY OF MUSIC CONTROL OF C

PIANISTS

ROBERT WHITFORD PUBLICATIONS "Publishers of Exclusive Pigno Material"

8 North Perry Square Oept. SE Erle, Penns LEARN "SWING" MUSIC

MODERN DANCE ARRANGING

Teachers!...Students! Be a PIANO STYLIST

• Jazz • Swing • Jump • Boogie-Woogle s Jazz « Swing « Jump « Boogie-Woogie Oya NEW 10 page Piano Instruction Book will end to the page of the Piano Instruction Book will end to the page of the Piano Instruction Add Notes — Add Notes —

CAVANAUGH PIANO SCHOOLS 75 Fifth Ave. Dept. E New York 17, N

OBERLIN COLLEGE

CONSERVATORY OF MUSIC

A professional music school in an attractive college town. (Member of the National Association of Schools of Music.)

Thorough instruction for carefully selected students in all branches of music under artist teachers. Special training in band and choir direction.

Write for catalogue describing Oberlin's conservatory courses and its superior equipment (200 practice rooms, 23 modern organs, etc.). Degrees: Bachelor of Music, Bachelor of School Music; Master of Music, Master of Music Education.

Frank H. Shaw, Director, Box 517, Oberlin, Ohio,

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ President

Founded 1867 by Dr. F. Ziegfeld CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.

Member of North Central Association and National Association of Schools of Music

ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION POR CHILDREN AND NON-PROFESSIONALS Address Registrar, 60 E. Van Buren St., Chicaga 5, Illinois

The Clebeland Institute of Qusic

Bachelor of Music Degree, Master of Music Degree, Artist Diploma BERYL RUBINSTEIN, Mus. D., Director 3411 Euclid Ave., Cleveland, O Charter Member of the National Association of Schools of Music

AMERICAN CONSERVATORY OF MUSIC-CHICAGO

Offers courses in all branches of music and dramatic art Faculty of 135 artist teachers
Member of National Association of Schools of Music

Send for a free catalog... Address: John R. Hattstaedt, President, 570 Kimball Building, Chica-

The Music Teacher's Association

Birmingham, Alabama

BERNICE FROST

Piano Educational Lectures and Piano Class FEBRUARY 1st TO 4th, 1947

Mrs. J. M. Murray-8245 South 2nd Avenue Mrs. D. O. McClusky-103 Glenwood Drive Birmingham, Alabama

It's Fun to Teach Piano In a Small Town

(Continued from Page 13)

In a small town, cooperation with the schools is also a matter of importance. Since the teacher usually lives within a few blocks of the school, she can arrange to have pupils excused for their lessons, so that bus-riders can come during the day, high school pupils during free periods, and four o'clock pupils can be on time by leaving school a few minutes early. Schools need accompanists; it is gratifying to go to an operetta, band concert, or Christmas program and hear four or five of your pupils accompany soloists and ensembles. Most of them play a band instrument or sing; and, in addition to the interest a teacher takes in these achievements, they give her valuable insight into the special aptitudes and interests of each pupil, and help her treat each one as an individual. We have made arrangements here to have the outstanding pianist in the junior class play the processional for Baccalaureate Services and Commencement.

Pupils get chances to use their musical training in church, too. Since the teacher knows the churches, she and her students often come to the rescue of distracted program committees. Playing in public only once a year at a recital is of little value, but frequent appearances at church and school give confidence to the young performer, so that when the climax of the year arrives and he wants to play his best, nerves will not be so apt to unset him It is most enlightening to the teacher, too, to hear pupils outside the

The most fun of all is knowing one's pupils. All information about them is grist to the teacher's mill. Is Anne listless? You know she's genuinely overworked from too many activities and needs a rest. Is Eleanore lax with prac-Tommy ask to be excused from a lesson? It's permissible because there is illness at " home. Does Vivian really need to skip three lessons? No, she is no busier than Hazel, so you insist that she keep on. Is James slow at note-reading? He needs coaching, and you know which older pupil needs the money and lives close to James. Is Audrey slow at the keyboard? You have patience and interest because she sings beautifully. Is Johnny talented but lazy? You know he's spoiled at home, Is Nancy industrious and ambitious? You know her parents are glad to pay for it. Do you want to talk over a project with a group? You know what time will most likely find them all free, Would a twopiano number be good on the program? You know which two pupils enjoy being together so you give it to them. Do you want to stimulate the pupils with the promise of an award? You know what they'd like to get. Are some pupils really tired, or do they only pretend to be? Is Jane shy or supercilious? Is Jack surly because he dislikes music, you, or life in

Problems Easily Solved

As years go by you become so well acquainted with your pupils that problems of approach and choice of material almost cease to exist. It is easy to find out saved instead of used for necessities which ones are honor students at school,

which ones enjoy frivolous pastimes only and which ones are interested in serious things. Jean isn't just a young girl learning to play the piano; she's a sweet, kind friendly person, with a vein of poetry and a glint of humor to make her playing warm and vital. Paul loves to read good books; he's independent, and has good powers of concentration; he plays with an alert mind, and enjoys mental exercise. Knowing people so thoroughly, one's approach is sure and successful, With the passing of years, an increasing number of pupils are your own. You know their background because you are responsible for it. Perhaps one doesn't realize the value of this fact until a new pupil turns up, with previous training from several other teachers and perhaps a period of idleness directly behind him, You have the sensation of being confronted with a new, intricate machine. Where to start? Technique, rhythm, note-reading, phrasing, touch, pedal, theory-what has he learned? Invariably you spend hours of overtime before the wheels move smoothly and you feel secure that you and he are working together.

Pupils' associations with each other

contribute to an exceedingly healthy at-

titude toward music and life in general. They learn to respect the accomplishments of others, and to regard their own more or less as a matter of course. They discover that musical proficiency is not one talent, but many; physical dexterity and control, retentive memory keen ear power to concentrate, dcpth of feeling, buoyancy of rhythm, feeling for form, and the ability to work. They listen courteously and enjoy hearing each other's pieces, and they learn to say appreciative things to each other. They become tolerant of the mistakes of others, and do not despair over their own. There is a singular absence of jealousy under these conditions, Above all, music becomes interesting and important; the teacher finds she can treat teen-agers as adults (and what do they love more than that?) When four intimate friends are working tice? She's busy with a class play. Does on Bach, they are willing to listen to comments on the depth and grandeur of his music. When twelve or fifteen youngsters enjoy being together, they want to keep a club alive, and to meet certain requirements for membership. When six friends are all at about the same level technically, you must give them different pieces, so you keep searching for new things. Over a period of years you know when you can safely repeat certain pieces, and as a rule your teaching repertoire is varied and extensive. When you know and love your pupils, you can find mustc that feed her gobs of material because you suits the taste and temperament of each one, and their interest in music is kept

> Although most of us small-town teachers do not depend on our incomes for livelihood, we certainly enjoy having the extra money. What fun to have one's own "Grove's Dictionary," a growing library of reference books and musical biography, subscriptions to music magazines, records, concert tickets, and occasionally periods of study! What a joy to be able to keep a good supply of teaching material on hand and to buy new publications for study! And how gratifying to be able to spend money on awards for students who deserve them. If one has a pet project, like a well-equipped music room, a second piano, or an electric organ, even modest fees count up fast when they can be

least three times a day for a week. After But more than anything, pupils keep

THE ETUDE

a teacher alert and alive. As they reach that increase the tempo, while you "let concerto level, the teacher must study yourself go" more, until after two or three the music itself, play it, think about it, weeks you try to play the piece at the listen to it, dream over it, in order to given concert-tempo (Metronome 116). give them what they have a right to By this time you give yourself up with expect. And when your young fledgling freedom and abandon to the flow of the finally plays a piece really beautifully— music, practicing sections of about eight so you can't speak for the lump in your bars at a time, and now you don't think throat-you have one of those fleeting of "ounces." As you play, feel the surge moments of rare joy which come to the of the passages like waves coming and creator when he looks at his product and going. Finally you play the whole piece knows "That's mine!" Excitement and without stopping. But even after you have romance are to be found not only across reached this stage of comparative perthe seven seas, in the crowded centers of fection, go back to slow systematic shadhumanity; the interested, eager, thirsting ing-practice at least once a week. mind finds them in small towns too, teaching music!

A Master Lesson on the C. P. E. Bach Solfeggietto in C. Minor

(Continued from Page 45)

Let us suppose that the shading-marks which I have put into the Soljeggietto (found in the music section of this issue of THE ETUDE), constitute your interpretation of the piece, as you have finally decided upon after your five days of sight-reading. (Other conceptions, other shadings are possible, of course. But if the marks we have decided upon are well executed, it will produce a musical and colorful interpretation.) So let us try the scientific shading-practice on these marks. Practice at a moderate tempo, and try to Sonata, was asked what he was going to follow the marks of shading literally, and play at his next concert. "The new Sonata don't forget that any shading mark holds by Korngold," was the answer. "Ist sie good until you see another one! And try dankbar?" ("Is it grateful?") "No, but to have the most perfect collaboration the father is!" The dialogue closed. between your sense of touch and your

sense of hearing of shading (two ounces). Feel two ounces presented to Richard Strauss, who had of weight on each note, and listen to just heard a work of the young comand diminuendo back to p. So during the gradually from two to three ounces, and given in Budapest for Strauss. The toastin the next eight notes decrease very master designated him as the Buddah again is all p, and in the fourth bar there Strauss to reply: "If I am the Buddah, is a little bigger crescendo from p to mf, of modern music, then the toastmaster is and diminuendo back to p (two ounces it's "pest." to four ounces and back to two ounces). have one long crescendo from p to f (five ounces to two).

pressure than f, and call it six ounces. as you did." Try to make the last long diminuendo of one ounce) particularly gradual and effective, like the flight of a bird.

wrist-motions where the arrows occur. Go through the piece in this way at me, George, if you had to do it over again,

In this manner we should practice all quick compositions (such as many Preludes of Bach and almost all the Etudes of Chopin), and all quick passages in pieces for a part of the time, besides working in other technical ways. Then your playing will not only be technically fluent, with musical phrasing, but it will be rich with a grand variety of color.

Nothing is so desolate as a piece played through with the perfection of a machine, but without color

(In my next article I shall deal with singing tone on the piano applied to melodies and chords).

The Wit and Humor of Musicians

(Continued from Page 48)

Richard Strauss is likewise witty and sarcastic, but for the most part good-The piece begins piano (p) and in the natured. At one of the international muwhole first bar there is no other mark sical festivals the young Hindemith was make sure that the entire sixteen notes poser. Strauss said to him: "Say, fellow, sound evenly soft (p). In the second bar you certainly are talented. Why do you there is a small crescendo from p to mp, compose atonally?" Another story David Ewen tells in his book: "Listen to the first eight notes increase the weight most Mocking Words." Once a dinner was gradually to two ounces. The third bar of modern music, a remark which caused

Among modern pianists the late Moriz Feel it and hear it vividly. The fifth and Rosenthal was the wittlest. A young sixth bars are all p. In the seventh we pianist who always, again and again, played the same piece, was asked, at a (two ounces to five) and in the eighth party, to play. He considered a long time bar one long diminuendo from f to p what it was to be, but Rosenthal impatiently said: "Why don't you play your In this manner follow and execute repertoire?" Another planist gave a conmost accurately each shading-mark. In cert that proved unusually fatiguing. some places there are sudden changes Impatiently he waited for Rosenthal's from one color to another (for instance, criticism, Rosenthal apostrophized him bar thirteen is all f, and bar fourteen is pathetically. "I have heard Liszt, I have all p). A few places are marked ff (fortis- experienced Rubinstein, I knew Ansorge simo), very loud. There give still more and Lammond—but nobody ever sweated

A couple of neat jokes about George the final two bars (f to pp, five ounces to Gershwin are told by Oscar Levant in his book, "A Smattering of Ignorance." Gershwin had one passion: to play his While you practice the shading in this own works as often and as long as he super-conscious way, don't do it in a could for his friends. One evening he stilted, stiff manner but with suppleness was particularly generous. He not only (not flabbiness) of hand and fingers, re- played but accompanied his playing with membering also the slight up and down comments on music, his career, and his future, Finally Oscar Levant asked: "Tell

by the author of the famous MICHAEL AARON PIANO COURSE

MICHAEL AARON PIANO PRIMER



perience with youngsters have guided Michael Aaron in his plan and selection for the book. Story-book inreduction to the first rudiments of music . Development of rhythmic potterns through handclapping . Clear, simple charts . Meladious material dressed with attractive rhymes to sustain interest • Large notes • Easy-to-understand keyboard diagrams · Profusely illustrated.

Price 60€ MICHAEL AARON PIANO COURSE-Grade One...... 1.00 MICHAEL AARON PIANO COURSE-Grade Two...... 1.00 MICHAEL AARON PIANO COURSE-Grade Three. 1.00

MICHAEL AARON PIANO COURSE-Grade Four 1.00 60 WRITING LESSONS IN MUSICAL THEORY

In Two Parts-Compiled by EDGAR MOY PART ONE-The book provides beginners PART TWO-Amplifies the basic facts of with knowledge of rudiments. An introduction to Staves, Clefs, Notes and Rests, Time Signatures, Leger Lines, Sharps, Flats, Naturals, Accidentals,
Signatures and the Major Scales.

Price 35¢ Each Part

written music carrying the student through Eighth Notes, Double Shorps and Flats, syncapation, Chramatic and Diatanic Time Signatures, Leger Lines, Sharps, Semitones, Minor and Harmanic Scales
Flats, Naturals, Accidentals, Major Key and Intervals, An excellent introduction to the study of Hormony.

Write today for FREE Thematic Brachure on the MICHAEL AARON PIANO COURSE and Mills Elementary Piano Pieces. Mention Etude magazine.

MILLS MUSIC, INC. 1619 Broadway, New York 19, N. Y.

John M. Williams

Renowned educator and author, who has written what has been recognized as the most widely used series of instruction books for students of piano,

including a Graded Sight Reading Course in four books, Scales Books, a "Boy's Book of Pieces", "First Book for the Adult Beginner" and Editor of the Educational Series of selected graded teaching pieces.

FIRST GRADE PIANO BOOK...... 1.00 HAPPY HOUR BOOK...... 1.00 SECOND PIANO PART TO FIRST GRADE BOOK75

THE BOSTON MUSIC COMPANY 116 BOYLSTON STREET . BOSTON 16, MASS.

(Continued on Page 60)

Junior Stude

ELIZABETH A. GEST

ment?

Ouiz No. 17

Instruments

- 1. Does a viola have seven, five or four strings? 2. Should you say clarinet or
- clarionet? 3. Is the lowest tone playable on the violin middle-C, A or G below
- middle-C2 4. What instruments comprise a
- string quartet? 5. Name four string instruments
- with frets. 6. What is a Sousaphone? 7. What is a transposing instru-
- 3. Nar four transposing instrumento in a symphony orchestra. 9. Fagott, or Fagotto is another name for what instrument?
- 10. What is a mute? (Answers on next page)

Music Tables by Gertrude Greenhalgh Walker

trouble, Joan? Arithmetic too hard?" these are like music tables, just like your eye on your own score, but also our envelope, hoping the local postman

say these multiplication tables in my better chance to read correctly and things. Then you must be able to sleep. I was just wondering how I also watch out for fingering, phrase transpose readily at sight, for often can make the school orchestra, be- marks, and expression. Good sight- a song must be played in a different cause Betty is moving away and playing, my teacher says, is a must key from that in which it is printed, there is to be a try-out for her place. for all pianists." I'm afraid I would not have a "Well, congratulations. But I'm

rived. John was called upon first, the next time there is a try-out." but he forgot to look at the key signature, so Mr. White stopped the orchestra and called on Bert. He counted three in several measures instead of four, and threw the whole T often wonder what it's like orchestra out! Then came Mary. To play upon a spinet, "Here is where I lose," Joan thought. But even if I had a chance But Mary played entirely too many I haven't got a minute. wrong notes. Glancing around, Mr. White saw Joan and called her to the piano. She took a quick glance at the key and time signatures, looked the page over carefully, reminded herself to count, and then, with Mr. White's down beat, started exactly on time and went through the piece without a mistake. Of course Mr. White was pleased and told her she was selected for the next semester.

Afterwards Mary asked her how she could read that piece so well, My days are filled from morn till night adding, "I thought it was a terrible With practice, school, and study; piece to ask any one to play at sight." I really don't know any one Joan laughed and said, "Well, my Who's such a busy body.

OAN usually came home from teacher stresses scale practice, major necessity. No one would be bothered name of the writer. We wrote the inschool happy as a lark, but to- and minor, in all forms; also triads using an accompanist who was a formation she requested and cut her day she was quiet. "What's the and arpeggios in all keys. You see, poor reader. You must not only keep name out of her letter and pasted it on the multiplication tables in arith- on the soloist's notes, for soloists would be able to deliver it. But no, in-"Oh, no. Arithmetic is easy. I can metic; if you know them you have a sometimes do very unexpected deed! The letter was returned to the

going to practice music tables too," lots of that; and judgment, too, to From time to time, letters are re-At last the day of the try-out ar- warned Mary, "so watch out for me know how to give just the right ceived asking if the Junior Etude is

The Spinet by E.A.G.



The Accompanist

. by Elsie Duncan Yale

"What do you think, Miss "Wheel" exclaimed Daisy. "I know Morris," exclaimed Daisy, I could never be an accompanist. I as she came for her lesson, see my cousin has a hard job ahead "my cousin Celia is visiting us and of her after all!" she plays beautifully. She is major- "Yes," answered Miss Morris, "a ing in music at college, and all she really good accompanist is a very wants is to be an accompanist. Now, important person in the musical there isn't much to that, is there?" world and your cousin has a worth-

"Well, there is a great deal. What while ambition. She will work hard. do you think about it?" asked Miss but she will love it."

"I know you must be a good reader and not play too loud or too soft, and if you are very good nobody notices you at all.".

"That is not bad for a start, but people could not read your handwriting? in the first place you have to be a Most of the Junior Etuders write fairly very fine, artistic pianist, because well in the body of the letter but names many accompaniments are extremely and addresses are not always clearly difficult. Take Schubert's Erlkönig, for instance, for a short song, with forget that other people have never heard those difficult octaves in the bass it. And there are times when names are suggesting a galloping horse; or almost "un-make-outable." We have two take the Caesar Franck Violin or three letters in our files that were re-Sonata, to say nothing of the very turned for better addresses, yet they had difficult Brahms Violin Sonatas, exactly the addresses you gave us, So, be Then if you have attended song careful, if you want to receive your prize recitals you will remember the ac- or have your name correctly spelled in companist often plays a group of our columns. companist often plays a group of difficult piano solos, so of course the accompanist must be a fine concert of the post-mark, the town and State artist. You are right about being a could be identified, but nobody in the good reader, for that is an absolute Junior Etude office could make out the to suit a singer's voice.

"And tact! An accompanist needs amount of support-not to be too still making the Red Cross afghans. prominent nor too 'wishy-washy'." Yes, Of course, after the war stopped,

"I never knew there was so much many of our readers thought there to being an accompanist," said Daisy, was no longer any necessity for Miss Morris. "The accompanist must have been received since that time. be thoroughly familiar with vocal But, as there are still a great many

"That's only half of it," laughed such things and not many squares solos, with opera and oratorio scores wounded soldiers in the military and their traditional interpretation; hospitals, and as we have a large he must have a good working knowl- number of squares on hand, yet not edge and good pronunciation of enough to complete the afghans German, French and Italian; good begun, we are glad to receive either English diction; must be familiar knitted squares (four-and-one-halfwith sonatas and solos for violin or inch) or woolen goods squares (six 'cello. A good accompanist even inches), so that the afghans partially makes himself familiar with flute finished may be completed. compositions, as well as with solos for other instruments. Also, he must have a thorough knowledge of must-cal terms. He must have the ability Marian Zook Alberta Patridge. Also, three to improvise an accompaniment Packages of squares have been received with when none is written; and this requires a good ear and knowledge of
keyboard harmony; and he must
have a keen sense of rhythmy as he
have a keen sense have a keen sense ha
have a keen sense have a keen sense of rhythm, yet be flexible in accompanying the soloist."

tude tanks all was continued through the Red true completed affahans went through the Red true completed affa the Red true c

Would You Be Surprised?

written. Of course, you know your name

and address so well yourself you may

able to make out the name.

Iunior Etude Afghans

So be careful!

Would you be surprised to find that

tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers' right corner of your paper. and new state of paper only. Do girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will re- will appear in April. No essay contest this ceive honorable mention.

Pennsylvania.

trict of Columbia.

Put your name, age and class in which nouncement.

Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your

not use typewriters and do not have any-

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of January. Results of contest month. See below for special contest an-

Special Contest Drawing Contest

Prize winners: Class A, Mary Louise Emery (Age 17) Class B, Mary Louise Strehr (Age 12). Missouri; and Jerry L. Daly (Age 13), Class C. Mirlam Feldman (Age 9), Dis-

Answers to Ouiz No. 17

dle-C; 4, first viclin, second violin, viola and violoncello; 5, banjo, gultar, mandolin, ukulele; 6, a large brass wind instrument, its bell rising above the performer's head, usually associated with military bands; 7, an instrument which sounds the tones of one key while their notation is that of another key; 8, clarinet, English horn, French horn, trumpet; 9, bassoon; 10, a device which can be attached to an instrument to soften its tone.

MUSIC POSTER

(Age 13) Freddie Turner, Julie Owen, Frances McCall, Mary Gregory, Janis Ruth Smith, Ethel Mae Schober, Charlotte Deanna Honnell, Marvin Honnell, Betty Ann Huff, Cathryn Adamsky, Shirley Ann McColl, Shirley Kalland, Dolores Lewis, Batter Lewis, Betty Jean Peters, Renee May Council, Anita Goodman, Willie Bussen, Ann Stumfig, ces Merryman, Hilda Johnson, Ruth Mariner, Doris Holladay, Gloria Ann Berry, Neva Lewis, Delaine Kaufmann, Louise Goyner.

DEAR JUNIOR ETUDE:

I have never written to you before, but here
I so II play for the Grade music in school and
also for other things. My Mother is my teacher.
I started when I was six years old and hope I From your friend, SOLVEIG MOE (Age 14), North Dakota

Mary Louise Emery (Age 17), Pa.

Honorable Mention for Drawings:

Evelyn Winters, Muriel Watson, Annabel Black, Edwina Wartman, Ruth Kershner, Fran-

Letter Box List

Letter Box List
Letters have recently been received from the following, which limited space will not permit publishing: Ruby Ellen, Lucy Smith, Nancy Germer, Mary Ellen Fussel, Margaret Ann Rise, Anita Mae Snead, William McDonald, Beverly Lang Authorseld, Linux Elega Flaine. Beverly Jean Auchmoody, Joanne Floge, Elaine Penas, Doris Elaine Straind, Louise Henriques.

This month the Junior Etude holds its third annual contest for original compositions. Pieces of any length or any type may be submitted but must be received by January 22. Send a piece you have already written, or write a new one. Follow the regular contest rules which appear elsewhere on this page.

1. four: 2. clar-i-net: 3. G below mid-

Letter Box (Send answers to Letters in care of the

DEAR JUNION ETUDE:

OTHER Prope is my convolve magazine. I am one
of the Prope is my couple who has a very good
teacher and I have been studying about seven
years. My ambition is to go to a college of
modification of the property of the college of
room some one who also enjoys music.

From your friend,
From your friend,
Many LOVAK (Age 12).

10 GRADY BICE NEEDIEN LEIPER

DEAR JUNIOR ETUDE:

I play the mellophone and plano and some day I hope to major in plano as I am very fond of it. I am taking up serious composition and have composed an Adagio in E major and a Prelude in C-flat and am working on others.

A Prelude in C-flat and am working on others. Thanks a million for publishing such a fine magazine as The Erupe. I recently bought my first copy of it and from now on I will be a secular customer.

regular customer

From your friend. KENNETH HONEA (Age 15),

ALOIS TRNKA

Artist Teacher of Cello

Member of and soloist with the Chicago Symphony Orchestra; first cellist of Chicago String Ensemble: widely known recitalist

Instruction from eminent Artist Teachers is available to talented students at Sherwood, from the beginning of their studies. Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ,

Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition, Dormitory accommodations at moderate cost. Courses for veterans under G.I. Bill of Rights. Winter Semester opens February 3. For free catalog, write Arthur Wildman, Musical Director, 412 South Michigan Avenue, Chicago 5, Illinois.





Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Theory, and Orchestral Inatruments

Confers degrees of B.M., A.B., and MM Distinguished Faculty

Address Registrar for Bulletin DePAUL UNIVERSITY SCHOOL OF MUSIC Room 401, 64 East Lake Street Chicago, Illinois

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thoro training in music. Conress leading to Bachelor of Music Degree. Diploma and Certif-eate in Piano, Voice, Violin, Organ, Public School Music Methnus and Music Kindergarten Methods Bulletin sent free upon request W. ST. CLARE, MINTURN, Director

DILLER-QUAILE School of Music

Normal Department for the training of teachers in modern methods of teaching music. Adult Department for students who wish to specialize in piano and musicianship. Junior Department for children and young people. 66 East 80th Street New York 21, N. Y.



A complete school of music, dramatic art and dancing. Courses lead to degrees. Special students may enter at any time SECOND SEMESTER Opens January 27 Write for cotalog 2650 Highland Ave. Cincinnati 19, Ohio

OSMOPOLITAN CHOOL OF MUSIC CLARENCE EIDAM, President

town musical center. Box E, 306 S, Wabesh Ave., Chleage 4, III. Alviene "Theatre

BALDWIN-WALLACE CONSERVATORY OF MUSIC REREA OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and firs year courses leading to degrees. Faculty of Artist Teathers. Send for catalogue or information to: ALBERT RIEMENSCHNEIDER, Dean, Barea, Ohio

Philadelphia Conservatory of Music Founded 1877

216 South 20th Street Morio Ezerman Droke, Managing Director
Faculty headed by
Olga Samaroff, Musical Director Courses leading to Degrees

Send \$1.80 for RHYTHMIC DRILLS RHYTHM LESSON ONE BOOKLET and

EXPLANATORY BOOKLET EFFA ELLIS PERFIELD 103 East 86th St. (Park Ave.) New York City

THE ETUDE

JANUARY, 1947

THE COVER FOR THIS MONTH-Whenever THE ETUDE has been able to tie up a good wholesome youngster as representative of the New Year in a cover illustration for the January issue, linking the New Year with music, the comments have been enthusiastically favorable. Music can do much to make a bright and happy New Year for many. The bright, happy representative of the infancy of the New Year on the cover of this issue was selected from the photographic library of H. Armstrong Roberts, Philadelphia, Pa.

Selections of covers for THE ETIME MUSIC MAGAZINE are made on the basis of what cover commendations have come along in the past teiling our cover committee what ETUDE friends and readers like in covers and, of course, the effort to meet the preferences of our readers is limited by what is available, Obviously a class publication like THE ETUDE can not spend large amounts for cover artwork as is the case with magazines having great mass circulations and commanding huge advertising revenues in each issue.

Perhaps sometime, good reader, you may have a few moments to write and tell us what type of covers you prefer to see on THE Erime Such communications will be welcome. Just address them to the Publisher's Notes Division, The ETUDE MUSIC MAGAZINE, 1712 Chestnut Street, Philadelphia 1, Pa.

"TRY PRESSER'S"-In a recent communication we were told, "The only place I ever have bought any music is at the music counter in our local department store. They carry popular songs of the day some collections of music and a limited stock of the classical and standard numbers everybody knows. When I asked them for a certain, publication the clerk told me there were a lot of publications like it which they could not begin to carry in stock and on which they did not even know the publisher, but that if it could be obtained anywhere it could be obtained at Presser's."

It is that world-wide reputation which we enjoy in the THEODORE PRESSER Co. organization which brings us orders for music from all parts of the world. Many teachers and active music workers carry a regular monthly account with the THEODORE PRESSER Co. as the most convenient means of getting from one source of supply any desired music publications no matter by whom published.

Although the paper situation has compelled many publishers to report many items temporarily out of print, the major portion of the most demanded music publications are available, and when they are available they can be We suggest you try the convenience of

TEN ETUDETTES IN THIRDS AND SIXTHS, and-a-half. for Piono, by Mana-Zucca-This group of

Single copies of these TEN ETUDETTES



January, 1947 ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apbly only to orders blaced NOW. Delivery (postpaid) will be made when the books are published.
Paragraphs describing each publication appear on these pages.

The Child Tschaikawsky-Childhoad Doys of

Lottie Ellsworth Coit and Ruth Bampton .20 Ella Ketterer's Book of Piano Pieces—For

Mendelssohn's Organ Works......Kroft .75

Selected Second Grade Studies for Plano David Lowton .25 Ten Etudettes in Thirds and Sixths—For Piona Mang-Zucca .25 Trovail and Triumph—An Easter Contata Tunes for Little Players—For Piona Robert Nolan Kerr .2S Twenty-Four Short Studies—For Technic and Sight Reading for Pigna...L. A. Wilmot .30 Twenty Teachoble Tunes—For Piana
Opal Louise Hoyes .25 You Can Play the Plono, Part One. Richter .35

You Can Play the Piano, Part Two .. Richter .35

CHAPEL ECHOES-An Album of Sacred and Peter the plano finds his greatest use- ted, Meditative Music for Planists Young and Old, fulness and happiness in the home of a Prior to its appearance on the market, procured from the Theodore Presser Co. Compiled and Arranged by Rob Roy Perry little girl who plays beautiful music on a single copy of Twenty Teachaste Tunes -To bring to the average pianist some of him. ordering music from the Theodorat the great sacred music of the world is the One copy may now be ordered in ad- vance of Publication Cash Price of 25 PRESSER Co. if you are not already ac- purpose of this book. The arrangements, vance of publication at the special cash cents, postpaid. quainted with this convenient procedure. all of which are newly prepared espe- price of 50 cents, postpaid, cially for the book, are about grade two-

The author has drawn upon the choral for Volunteer Choir, by Lawrence Keating— Some of the noblest organ music of all musically attractive double-note studies in literature of Bach, Bortniansky, Franck, Here is a new Easter cantata by a com- time is found in the Preludes and Sonatas the third and fourth grades will add to Gaul, Maunder, and Mendelssohn in an poser who has pleased thousands with of Mendelssohn. The task of adapting the fine and justly famous Music Mastery effort to present to the planist transcrip- his music. The eleven selections include this music to the modern organ is one tions of those works generally heard only recitatives and arias for all solo voices, which Mr. Kraft has taken upon himself. guished American composer. This new in choral concerts and churches, and chorus numbers, and a selection for wom- He brings to this work years of experience set of studies is intended for the equal hence little known to the average planist. en's voices. The average volunteer choir as organist of Trinity Cathedral, Clevedevelopment of the hands, and an im- In addition there are pieces for the will have no trouble in meeting the re- land, and a fine reputation as scholar, portant feature is the inclusion of a church festivals, including new arrange- quirements. The words were written and virtuoso, and editor, New fingerings, pedvariety of keys in conjunction with the ments of Adams' O Holy Night; Faure's selected by C. W. Waggoner, Palm Branches; the 17th century melody, A single copy may be reserved now at fully prepared for all of the organ music A Joyous Easter Song; and Kremser's the special Advance of Publication Cash of Mendelssohn. Single copies of these Like Property And Property of Thanksgiving. A generous list Price of 40 cents, postpald, with delivery contents, such as the Ode to Joy from hearsals.

Beethoven's "Ninth Symphony," and the Adagio Cantabile from his "Sonata Pathetique"; Triumphal March by Grieg; Theme from the "Symphony No. 5 in D" by Haydn; Humperdinck's Evening Prayer; Romanze from Mozart's "Night Music; Schubert's Ave Maria; and the "Finlandia" Choral by Sibelius.

A single copy of this unusual book is now offered in advance of publication at the low cash price of 40 cents per copy, postpaid. Copyright restrictions confine the sale to the United States and its possessions.

SELECTED SECOND GRADE STUDIES, for Piano, Compiled by David Lawton-While every teacher recognizes the value of material supplementary to the instruction book, not every teacher has the time to search through the volumes of studies written for this purpose. This collection, then, represents a convenience, because in it will be found carefully selected studies from the works of outstanding snecialists in early grade piano music, Gurlitt, Parlow, Köhler, Streabbog, Bilbro, aspect of his versatility by writing in a and Bugbee, This is a follow-up book to SELECTED FIRST GRADE STUDIES by the same sition is in one movement, and since it is compiler.

This collection will be issued in the recital or radio performance, Music Mastery Series, each book of which uniformly sells at 60 cents. In advance of be ordered at the Introductory Cash publication teachers may place orders for Price, 50 cents, postpaid. single copies at the Special Introductory Cash Price, 25 cents, postpaid.

THE ADVENTURES OF PETER THE PIANO contain material ranging in difficulty -An Illustrated Story for Children, by Dor- from first melodies, divided between the other J. Byerly-This is just a charming hands, to pieces in grade one-and-onelittle story of the adventures of a piano half, all in easy major keys. It is the work as it goes through its lifetime. It is at- of an expert in the pedagogical field, and tractively and profusely illustrated in its success as good supplementary macolor and makes an ideal gift or award terial is assured with those teachers who for the young music student. The book are abreast of the times. The book will contains no actual music, but the story be published in the popular oblong brings out a very pleasing lesson: that format, and it will be engagingly illustra-

TRAVAIL AND TRIUMPH-An Easter Contata and Revised by Edwin Arthur Kraft-

at the special Advance of Publication of old favorites rounds out the interesting assured in plenty of time for early respectal Advance of Publication Cash

LET'S PLAY!-A Piano Book for Young Beginners, by Ella Ketterer-A book designed for kindergartners between five and seven years old. Each piece has an attractive title, and lively words will interest the child, The beginning piano pupil will play simple pieces from the very first lesson, Miss Ketterer has established herself as one of America's foremost writers of outstanding children's music. She is endowed with an unusual gift of writing flowing melodies with enchanting words, A copy may be ordered now at the of the original compositions. Directions Repeated Notes and Phrasing Problems. special Introductory Cash Price of 25 for dramatization and a list of recordings A copy may be ordered now at the cents, postpaid.

KING MIDAS, Cantata for Treble Voices (Tico

Part), Lyrics by Celia Thaxter, Music by May

A. Strong-The Spring Concert, and fre-

quently the Commencement Program.

high-lighted by a dramatic cantata gives

the chorus director an opportunity to

present a really worthwhile musical num-

ber. To those who seek material for this

year's presentation, the publishers suggest

this work, based on the ancient Greek

myth. With smooth-flowing lyrics and

charming music, this cantata is within

the capabilities of students in the upper

elementary grades or of junior high

school age. There are no solo parts and

the piano accompaniment presents no

While this cantata is in preparation.

single copies may be ordered at the Spe-

ciai Introductory Price, 35 cents, postpaid.

FANTASY IN F-SHARP MINOR, for Two

Pianos, Four Hands, by Ralph Federer-THE

ETUDE readers are fully aware of Rainh

Federer's gift for writing clever, charac-

teristic compositions. In his FANTASY IN

F-Sharp Minor he demonstrates another

larger form for two pianos. This compo-

not too lengthy it is suitable for concert

In advance of publication a copy may

TWENTY TEACHABLE TUNES, for Piano,

by Onel Louise Haves-This book will

MENDELSSOHN'S ORGAN WORKS-Edited

THE ETUDE

Price, 75c, postpaid.

difficulties

dren between the ages of five and twelve. of 30 cents, postpaid. One copy per customer may be ordered now at the low Advance of Publication Cash Price of 20 cents, postpaid.

TUNES FOR LITTLE PLAYERS, for Piano, by Robert Nolan Kerr-This attractive little book was designed especially for young pianists in the first grade of study. It is by the gifted composer of that wellknown introduction to the piano, LITTLE PLAYERS, and is intended to follow that book in logical sequence. Tunes for Little Players places special

emphasis on such matters as Notation; Rhythm; Tapping; Strengthening and Control of the Fingers; and other fundamentals of good technic. Many of the attractive little pieces have texts, and throughout the book there are "Finger Parades" and illustrations to hold the interest of every child.

A single copy of this book may be reserved now for delivery when ready at the special Advance of Publication Cash Price of 25 cents, postpaid.

MORE THEMES FROM THE GREAT CON- practice or who need in abundance this CERTOS, for Piano Solo, Compiled and particular type of practice material. It Arranged by Henry Levine-This is the offers fine possibilities for recreation and second volume of familiar themes from sightreading. Among these pieces are the famous concertos, arranged and com- some of the most successful publications piled by Mr. Levine, an artist of a high of the past years as well as several more degree of musicality. This book contains recently popular numbers. a theme from the first movement of At the special Advance of Publication Rachmaninoff's Second Concerto; a mel- Cash Price, 40 cents postpaid, one copy ody from the second movement of may be ordered at once, Tschaikowsky's Concerto in B-flat Minor; and bits from the Beethoven Concerto in YOU CAN PLAY THE PIANO! A Book for G Major; Brahms' Concerto in B-flat the Older Beginner, in Two Parts, by Ada Major; and the Grieg Concerto in A Richter-As further proof of her skill in Minor. The pianist of average ability the field of educational material for the should obtain much pleasure from this piano, Mrs. Richter has created this collection

the special Advance of Publication Cash the beginner's knowledge of musical fun-Price, 40 cents postpaid. The sale of the damentals, with the result that keyboard book, however, is confined to the United experience begins at once. Along with States and its possessions.

THE MUSIC FUN BOOK, A Work Book for Young Piono Beginners, by Virginia Montso popular in the early grades of the Strauss, and others. Entertaining cartoon public schools, this unique book for the drawings provide the illustrations. young student should instill in the student a love for music. It may be used as "busy work" in piano classes, or assigned providing "fun" for children with pencils, of 35 cents each, postpaid. crayons, paste and scissors, it teaches such fundamentals as the Alphabet, Notation, Position and Time. The subjects are varied and the instructions so simple understand them.

Publication Cash Price, 25 cents, nostbald, nounced some time since in these pages. long style (12½" x 9½"), and giving fas- another feature. Price, 35 cents.

THE CHILD TSCHAIKOWSKY-Childhood TWENTY-FOUR SHORT STUDIES, for Tech-Days of Famous Composers, by Lottie Elle- nie and Sightreoding for Piono, by L. A. worth Coit and Ruth Bampton—The seventh Wilmot-This will be an addition to the book in this ever popular series brings to Music Mastery Series. It will consist of young music pupils the youthful activ- etudes from grade two up to three-and-ayoung mass a state two up to three-and-aselections from his music: Theme from up to four sharps or four flats. Written the Allegro of the Sixth Symphony (Pa- for pupils with small hands, it will not thetique), Theme from Marche Slave, contain octaves. Its pedagogical principles June (Barcarolle), and Theme from Plano include: Passing Thumb; Solid and Concerto No. 1, in the form of piano solos, Broken Chords; Scale Passage for Hands and Troika arranged as a piano duet. All Singly and Together; Thirds and Sixths: the music retains the essential elements Grouped Notes; Shifting Hand Positions:

aid in making the book useful for chil- special Advance of Publication Cash Price

ELLA KETTERER'S BOOK OF PIANO PIECES, for Piano Solo-Favorites in grades two-and-one-half and three from the outstandingly successful piano pieces of Ella Ketterer, selected by the composer herself, comprise this book. All attest Miss Ketterer's unusual talent for combining appealing melody with lively texts in pieces of marked educational value for the young pianist. Diverse rhythmic patterns and tempi, contrasting styles, and a wide range of subjects make this a charmingly varied collection for either lesson or recreation

One copy may be ordered at the special Advance of Publication Cash Price, 35c. postpaid.

RHYTHMIC VARIETY IN PIANO MUSIC. for the Player of Moderate Attainments-This novel collection is based upon the keynote of variety-variety of rhythmic pattern and of melodic style. It is intended for those pianists of third grade ability who have limited time for study and

method for the adult student. In this new A single copy may be ordered now at work, however, the author pre-supposes some especially composed numbers for the two parts of this method, it counts among its best features a number of arrangements of popular folk songs from Europe and the Americas. There also are gomery-Patterned after the work books adaptations from Brahms, Johann

> While You Can Play THE Plane is in preparation, orders for single copies of The book is now ready for distribution cinating biographical stories about the

DRAWN-So great has become the de- is now withdrawn. Copies may be ordered stories will prove an inducement to pracmand for books in the "Childhood Days from the local dealer, or they may be tice, in class work they give each pupil that a child just beginning to read can of Great Composers' series that for sev- had for examination from the publishers. an opportunity to go to the keyboard. Teachers wishing to become acquainted eral monus center withing to the pub- mous Composers, by Lottle Ellsworth Coit entire work as a playlet, suitable for everywhere, have been writing to the pubwith this book may place orders now for lishers asking when they would receive and Ruth Bampton is the sixth in a series pupils' studio recitals. A carefully chosen single copies at the Special Advance of the latest addition to the series an- of books, published in the convenient ob- list of recordings of Chopin's music is

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western) HAROLD FREDERICK DAVIS

Member Notional Association of Teochers of Singing Salt Lake City 1, Utoh 166 W, 72nd St., N. Y. C. 606 Templeton Building Salt Lake City Phone 3-0316 (or 4-5746) for appointment HAROLD HURLBUT

Paris-New York-Hollywood Member Natil. Ass. of Teacher of Singing Developer of Singing November 1 and Singing November 2 and Singing Novemb

PIANO TEACHER

One of America's Eminent Teachers Advanced Pupils or Talented Beginners Correspondence Solicited 2065 Clarkson St.

ISABEL HUTCHESON Teacher for Piano Teachers Modern Piono Technic: Group work for Teachers: Coaching concert pianists: Conducting "Piano Teachers Forum." BROOKS MAYS MUSIC STUDIOS 10051/2 Elm Street, Dallas 2, Texas Phone C-6214 EVANGELINE LEHMAN: MUS. DOC.

Mostercourse in Vocal Coaching for Artists, Advanced pupils, and Teachers Grand and Light Opera, Radio and Concert Studio: 167 Elmhurst Ave., Detroit (3), Mich. Telephone: To. 5-8413

LUCIA O'BRIEN LIVERETTE Several years assistant to LAZAR SAMOILOFF Now Teaching in His Academy 3150 West Sixth St. Los Angeles 5, Colif.

HENRY FRANCIS PARKS ORGANIST CONDUCTOR VOCAL COACH CALIFORNIA

SAN FRANCISCO EDNA GUNNAR PETERSON Concert Pianist-Artist Teacher 229 So. Harvard Blvd. FE, 2S97 Los Angeles, Collf.

THE SAMOILOFF BEL CANTO STUDIOS & OPERA ACADEMY The only place where you can learn the original Samoiloff Bel Canto Method which developed such justianding voices or NeLSON EDDY, BIANCA SAROYA, DIMITRI ONOFRI and many others. Now under the direction of Zepha Samoiloff.

write for Cotolog, 3150 West Sish S., too Angeles S
phone FE ERST

ENLIZABETH SIMPSON

Author of "Bacic Pianeforte Technique"

For Piane Pianeforte Technique

For Piane Pianeforte Technique

For Piane Pianeforte

For Piane 79 McAllister St., Room I, San Francisco; 2833 Webster St., Berkeley, Cal.

DR. FRANCIS L. YORK Advance Piano Interpretation and the Theory work required for the degrees of Mus. Boch., and Mus. Mas. Special Chopin interpretation. DETROIT CONSERVATORY OF MUSIC

PRIVATE TEACHERS (New York City) HELEN ANDERSON

Concert Pianist Interesting course—piano, harmony Many Successful Pupils

Tel. Sc 4-8385

MARY BOXALL BOYD (Lesch etizky) Pianist and Teacher

FREDERIC FREEMANTEL

Voice Instruction Beginners

and

Denver, Colo.

Singing": also "High Tones and How to Sing Them"

Studies: 25 West 57th Street New York City Phone Circle 7-5420

SUMMER 1947

Classes in SINGING and COACHING conducted by CHARLES LAGOURGUE CANNES (International College) and LONDON REGISTER NOW

Information: C. Lagourgue 3S West 57th St., New York City EDITH SYRENE LISTER

AUTHENTIC VOICE PRODUCTION 405 Carnegle Hall, New York City Collaborator and Associate Teacher with the late W. Warren Show and Endorsed by Dr. Floyd S. Muckey Wednesday: Troup Music Studio, Lancaster, Pa. Thursday: 309 Presser Bldg., Philadelphia, Pa.

(ERNESTO LA FORGE-BERUMEN STUDIOS

Among those who loice—Piano

Among those who love studied with Mr. La Forge are:
Marian Anderson, Laverence Tibbett, Richard Crooks,
and Mrne. Mattenauer.

1100 Park Avs. Constitution

1100 Park Ave., Corner 89th St., New York Tel. Atwoter 9-7470 RICHARD McCLANAHAN

Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summericlass, Southwest Harbar, Me.
Steinway Ridg. New York City 801 Steinway 8ldg.

EDWARD E. TREUMANN Concert Pignist-Artist-Teacher Recommended by Emil Von Sauer, Moritz Moszkowsk

Studio, Carnegle Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4857 New York City
Summer Master Class—June IS to August IS.

MME. GIOVANNA VIOLA

CRYSTAL WATERS Concert Singer - Teacher Voice Building, Breathing, Diction, Expression, Style.

Radio, Screen, Stage, Concert, Opera. 405 E. 54 St.

New York City Tel Vo.5-1362

either or both parts may be sent in at the and those who placed orders in advance childhood experiences of the great comas home-work for private pupils. While special Advance of Publication Cash Price of publication soon will have copies deposers. In the telling of the story easylivered to them. As is customary this to-play excerpts from some of the comwill serve as a notice that the special poser's most popular compositions are in-ADVANCE OF PUBLICATION OFFER WITH- advance of publication cash price offer terspersed. In private plane study the eral months teachers and music dealers, The Child Chopin, Childhood Days of Fa- Suggestions are given for presenting the

NOW ... You Can Have at Your Fingertips ... **Nearly 5,000**

Photographs and Brief Biographical Sketches of the Important Musical Personalities of Five Centuries



PORTRAITS OF THE WORLD'S **BEST-KNOWN MUSICIANS**



Keep This Book Near Your Piano or Radio

Compiled and edited by Guy McCov.

A quick-reference, handy volume of 252 pages, 61/4 x 9 in size, arranged aiphabetically 20 photographs to a page, containing also an Index of Composers, listed by states. Cloth bound, stamped in gold.

A Great Achievement

The publication of this volume represents a unique contribution to the present list of Musical Reference Works. The assembling of the material was a tremendous task. The Etude Music Magazine literally combed the world for these portraits and biographical sketches. It took nine years to present them to its readers, at 40 pictures a month. Added to the original collection are 250 photographs not previously included in the serial presentation. All biographical material has been carefully re-edited and brought

The collection includes noted composers of every classification:
—classical, standard, sacred, modern and popular; authors of educational music works; master music pedagogs; teachers of public school music; great conductors; famous virtuosi; renowned singers; noted critics; authors of books of music; outstanding patrons of music; and well-known music publishers.

CALLING ALL MUSIC LOVERS! A "Prize" Volume for Every Music Studio, Club, Classroom, Library and Musical Home-Price \$3.50

> Published by THEODORE PRESSER CO. 1712 Chestuut St., Philadelphia I, Pa. LISE ORDER FORM RELOW

7	
THEODORE PRESSER CO.	DATE
1712 Chestnut St., Philadelphia 1	, Pa.
Gentlemen: Please send to me	at address given below
copies of "PORTRAITS OF THE WO	ORLD'S BEST-KNOWN MUSICIANS"-
McCoy, at \$3.50 each.	
Name	
	(Please print)
Street and	No
Enclosed find	City
☐ Cash ☐ Postal M.O.	State
☐ Check ☐ Express M.O.	
or Charge Send C.O.D.	

The Accompanist's Background and Equipment

(Continued from Page 53)

or colorful that it obscures instead of to sustain the two-beat bass ectaves their Intensifying the beauty of the jewel, Like- exact duration, playing the right hand in wise the pianist must restrain his fond- a light, plucked staccato. Then when the ness for color in order that the balance melodic, piano phrases occur, if they are is not upset, and so that the constantly played molto legato, the desired effect maintained relation between the parts will have been achieved; one of the most results in placing all musical values in spontaneous simplicity. Such is "the art perspective. Even in music where the use which conceals art!" One must be artful of pedal-enriched tone is appropriate and in order to seem to be artless serenades, where the accompaniment soloist's part. simulates the plucking of strings in an From this introduction to the art of informal manner, no pedal should be the plano accompanist, it may readily be used. It is only too true that many pl- comprehended that the expert accomanists have recourse to constant use of panist must have a knowledge of the pedal in order to obscure defects of touch. whole similar to that which is possessed Hence the accompanist who would achieve by a conductor, with these two essential the highest results, must have a deli- differences: he must direct, without cately adjusted, sensitive touch in which seeming to direct, and, in addition, he evenness and crispness may be main- must play a dual role, one as pianist, the toined without subterfuge

Strauss and also that by Schubert, the not "lackey the heels of others."

supplied by the accompanist might well skilled accompanist may refrain from be compared to the setting of a rare gem. pedal color. In the latter, the Schubert The setting should not become so ornate Serenade, particular care should be taken

fitting, the accompanist must refrain A less exacting, but nontheless imporfrom its lavish use. In fact in certain tant, aspect of the accompanist's equipcompositions, such as Schubert's Wohin? ment must be a cultivated ability to read and Die Forelle, I abjure the use of pedal at sight, not only the two staves which completely, playing very crisply, in order every competent pianist should be able not to mar the delicate color which must to encompass fluently, but, simultanebe supplied by the singer. Similarly in ously, the additional staff line of the

other one of self-effacement. But, unlike Even in the Staendchen by Richard what many may think of him, he does

It Does Happen Here

(Continued from Page 18)

without feeling richer for some gem of of real quality. wisdom derived from his conversation. He When that memorable rehearsal of the lip-killing, lip-building rehearsal.

Of course, there is little comparison truly absent. not have to live with each other twenty- sake,

for "grooving" the tempo, beat them off. four hours a day. No one details every Many of the boys felt relieved of the minute of their time to a training schedusual nervous tension (or so they sald) ule "by order of Colonel So-and-so." The and soon came to the conclusion that rehearsals, while exacting, are not laborithey played better when Herb was not ous. Herb's job offered only fleeting bits there. It was a "good" job from start to of personal satisfaction in seeing gradfinish-loud and fast and plenty of spirit. ual progress. Ken's job for one short eve-Long after "lights out" I used to talk ning a week is nearly all lasting pleasure with Herb in his room, and I never left and good fellowship. But both are leaders

was actually pleased to hear that the Emory Band was over, I hoped for Ken's band had played so well without him, I quick recovery and return to the podium, was puzzled; until finally the truth hit but my fears of what would become of me. It was not the leader's absence that the band during his stay in the hospital had made the Seaside job such a suc- were thoroughly calmed. For once again cess. It was his presence on the scores of had been proved the final test of true jobs preceding and the many hours of leadership-the ability to make one's presence so vital that he can never be

between this army band and the Emory Would that the world were blessed with Church group. In the latter, all members many more musical outlets like the play because they like to play. Their atti- Emory Church Band, whose only objectude is relaxed and mature. The men do tives are fellowship and music for music's

The Wit and Humor of Musicians

(Continued from Page 55)

would you still fall in love with yourself?" couragement and praise and not a few Gershwin loved his mother tenderly of the jokes told betray that many muand she in turn was intensely proud of siclans are not hesitant about raising her son. Once in praising her to the skies, themselves by lowering others. But that he said: "And what is more, she is so is understandable, forgivable, and necesmodest about me." These Gershwin jokes sary. If anywhere, the words of Terentius are characteristic of the attitude of are applicable to the musician: numerous musicians. They prove that the "Homo sum; humani nil a me alienum artist always needs confirmation, en-





written expressly for youth. Just fill in the coupon and mail it today. We'll send the books postpaid, free and without obligation. CONN BAND INSTRUMENT DIVISION

help increase your student enrollment. Send for your free copies today.

CONN BAND INSTRUMENT DIVISION C. G. Conn Ltd., 113 Conn Building, Elkhart, Indiana

Please send postpaid, free and without obligation, the book checked below:

24143	$\mu -$	The E	1110110	nai	Ourse	for I	DULL
 Fun	and	Popul	arity	Thr	ough	Music	
		A	_		0		

Address	111	
City	ZoneStare	
	I am a Teacher Student	1

